'ſented the twelve tribes of Iſrael, and the 'thirteenth Moſes. The books were written 'on long pieces of parchment, and folded up 'on rollers. I obtained leave from the chief 'of the ſynagogue to draw the curtains of one 'of theſe tabernacles, and to unroll one of the 'books which appeared to me to be written 'in a hand exceedingly neat and diſtinct. 'One of theſe books had been luckily ſaved 'from the great inundation of the river '*Hoang-ho*, which overflowed the city *Caï-* '*fong-fou*, the capital of the province.* As

This inundation, which happened, according to F. Martini, on the 29th of October 1642, was occaſioned by the following circumſtance. The rebel *Li-cong-tſe*, with a numerous army, having laid cloſe ſiege to the city, the inhabitants, though reduced to the greateſt diſtreſs by the length of the blockade, which had continued ſix months, and for want of proviſions, refuſed to capitulate, as they were in daily expectation of relief from the emperor. The prince at length arriving, he formed a reſolution of drowning the enemy, by breaking down the dykes erected to confine the river, which is only a league diſtant from the city, and conſiderably higher than the ſurrounding plain. This ſtratagem was attended with ſucceſs; but the river happening at that time to be ſwoln above its uſual ſize by the autumnal rains, it ſpread its devaſtation farther than was intended, and deſtroyed the whole city, together with its inhabitants, who amounted to above 300,000. F. Figueredo, a Jeſuit miſſionary, loſt his life by this diſaſter.

'the letters of this book have been wetted, and 'on that account are almoſt effaced, the Jews 'have been at great pains to get a dozen of 'copies made, which they carefully preſerve 'in the twelve tabernacles above mentioned.

'There are to be ſeen alſo in two other 'places of the ſynagogue coffers, in which are 'ſhut up with great care ſeveral other little 'books, containing different diviſions of the 'Pentateuch of Moſes, which they call *Ta-kim*, 'and other parts of their law. They uſe theſe 'books when they pray; they ſhewed me ſome 'of them, which appeared to be written in 'Hebrew: they were partly new and partly 'old, and half torn. They however beſtow 'as much attention on guarding them, as if 'they were gold or ſilver.

'In the middle of the ſynagogue ſtands a 'magnificent chair, raiſed very high, and or-'namented with a beautiful embroidered 'cuſhion. This is the chair of Moſes, in 'which every Saturday, and on days of great 'ſolemnity, they place the Pentateuch, and 'read ſome portions of it. There alſo may be 'ſeen a *Van-ſui-pai*, or painting, on which is 'inſcribed the emperor's name, but they have 'neither ſtatues nor images. This ſynagogue

'fronts

'fronts the weſt, and when they addreſs their 'prayers to the Supreme Being, they turn to- 'wards that quarter, and adore him under 'the name of *Tien*, *Cham-Tien*, *Cham-ti*, and '*Teao-van-voe-tche*, that is to ſay, *Creator of* '*All Things*, and laſtly, of *Van-voe-tchu-tçai*, '*Governor of the Univerſe*. They told me, that 'they had taken theſe names from the Chineſe 'books, and that they uſed them to expreſs the 'Supreme Being, and firſt cauſe.

'In going out from the ſynagogue, I ob- 'ſerved a hall, which I had the curioſity to 'enter, but I found nothing remarkable in it, 'except a great number of cenſers. They told 'me that in this hall they honoured their *Chim-* '*gins*, or the great men of their law. The 'largeſt of theſe cenſers, which is intended for 'the patriarch Abraham, ſtands in the middle 'of the hall, after which come thoſe of Iſaac, 'and of Jacob and his twelve branches, or 'the twelve tribes of Iſrael; next are thoſe of 'Moſes, Aaron, Joſhua, Eſdras, and ſeveral 'other illuſtrious perſons both male and fe- 'male.

'After quitting this apartment, they con- 'ducted us to the Hall of Strangers, in order 'to give us an entertainment. As the titles of

'the books of the Old Teſtament were printed
'in Hebrew at the end of my Bible, I ſhewed
'them to the *Cham-kiao*, or chief of the ſyna-
'gogue; he immediately read them, though
'they were badly printed, and he told me
'that they were the names of their *Chin-kim*,
'or Pentateuch. I then took my Bible, and
'the *Cham-kiao* his *Bereſith* (for thus they
'name the book of Geneſis); we compared the
'deſcendants of Adam, until Noah, with the
'age of each, and we found the moſt perfect
'conformity between both. We afterwards
'ran over the names and chronology in Ge-
'neſis, Exodus, Leviticus, Numbers and Deu-
'teronomy, which compoſe the Pentateuch,
'or five books of Moſes. The chief of the
'ſynagogue told me, that they named theſe
'five books *Bereſith*, *Veeleſemoth*, *Vaiicra*,
'*Vaiedabber*, and *Haddebarim*, and that they
'divided them into fifty-three volumes, viz.
'Geneſis into twelve, Exodus into eleven, and
'the three following books into ten volumes
'each, which they call *Kuen*. Some of theſe
'they opened, and preſented to me to read,
'but it was to no purpoſe, as I was unac-
'quainted with the Hebrew language.

'Having interrogated them reſpecting the
'titles of the other books of the bible, the

'chief

'chief of the ſynagogue replied, that they 'were in poſſeſſion of ſome of them, but that 'they wanted a good many, and of others 'they had no knowledge. Some of his 'aſſiſtants added, that they had loſt ſeveral 'books in the inundation of the *Hoang-ho*, of 'which I have ſpoken. To be aſſured of the 'truth of what I have related, one muſt be 'acquainted with the Hebrew language; for 'without that we can depend upon nothing.

'What affords matter of great ſurpriſe, is, 'that their ancient rabbies have mixed ſe-'veral ridiculous tales with the facts recorded 'in ſcripture, and even in the five books of 'Moſes. They told me ſuch a number of 'extravagant fictions on this ſubject, that I 'could not forbear laughter, and I concluded 'that they muſt be Talmudiſts, who corrupt 'the ſenſe of the bible. But this can be de-'termined only by one verſed in the ſcrip-'tures, and well acquainted with the Hebrew 'language.

'What confirms me in my opinion is, that 'theſe Jews informed me, that under the dy-'naſty of the *Ming*,* F. *Fi-lo-te* (Father Ro-

* The *Ming* began to reign in 1368, and loſt the throne in 1644.

'driguez

'driguez de Figueredo), and under the preſent 'P. *Ngan-li-ao* (Father Chriſtian Enriquez) 'went ſeveral times to their ſynagogue to con-'verſe with them; but as theſe two learned 'men did not think it worth their while to 'procure a copy of their Bible, I am in-'duced to believe that they found it corrupted 'by the Talmudiſts, and not in that ſtate of 'purity in which it was before the birth of 'Chriſt.

'Theſe Jews, who in China are called '*Tiao-kin-kiao*, ſtill preſerve ſeveral of the ce-'remonies mentioned in the Old Teſtament; 'ſuch as circumciſion, which they ſay origi-'nated from the patriarch Abraham; the feaſt 'of unleavened bread; the paſchal lamb, in 'commemoration of their departure from 'Egypt, and of their paſſage through the Red 'Sea; the ſabbath, and other feſtivals pre-'ſcribed by the ancient law.

'All theſe Jews compoſe at preſent only 'ſeven families, the names of which are as 'follow: *Thao*, *Kin*, *Che*, *Cao*, *The-man*, *Li*, '*Ngai*. Theſe families form alliances with 'one another, and never mix with the *Hoei-'hoei*, or Mahometans, to whom they have no

'resemblance either in their books or reli-
'gious ceremonies; they differ in every re-
'spect, even in their whiskers, which are cut in
'another form.

'They have no other synagogue but this in
'the capital of the province of *Ho-nan*. I
'perceived in it no altar, nor any other furni-
'ture, but the chair of Moses, with a censer,
'a long table, and large chandeliers, in which
'were placed candles made of tallow. This
'synagogue has some resemblance to our Eu-
'ropean churches; it is divided into three
'aisles, that in the middle is occupied by the
'table of incense, the chair of Moses, the paint-
'ing, and the tabernacles already mentioned, in
'which are preserved the thirteen copies of the
'Pentateuch. These tabernacles are constructed
'in the form of an arch, and the middle aisle
'is like the choir of the synagogue, the two
'others are set apart as places of prayer, and
'for the adoration of the Supreme Being.
'Within the building there is a passage which
'runs quite round it.

'As there formerly were, and still are
'among them bachelors and *Kien-sens*, which
'is a degree different from that of bachelor, I
'took the liberty of asking them if they ren-
'dered

'dered homage to *Confucius*; they replied, 'that they honoured him in the ſame manner 'as the reſt of the literati, and that they aſ-'ſiſted them in ſolemn ceremonies, which are 'performed in halls dedicated to their great 'men. They added, that in ſpring and au-'tumn they practiſed certain rites in honour of 'their anceſtors, according to the manner of the 'Chineſe, in the hall next to their ſynagogue; 'that they did not preſent them the fleſh of 'hogs, but of other animals; that, in other ce-'remonies, they were contented with offering 'them porcelain diſhes filled with dainties and 'ſweet-meats, which they accompanied with 'perfumes and profound reverences or pro-'ſtrations. I aſked them likewiſe, if, in their 'houſes or Hall of Anceſtors, they had tablets 'in honour of their departed relations; they 'replied, that they uſed neither tablets, images, 'nor any thing elſe, but only a few cenſers. 'We muſt, however, except their mandarins, 'for whom alone they place in the Hall of 'Anceſtors a tablet inſcribed with their name 'and rank.'

Father *Gozani* adds, that theſe Jews, in their inſcriptions, call their law, the law of Iſrael, *Iſelaſ-kiao*, which they name alſo *Kou-kiao*, *Ancient*

Ancient Law; *Tien-kiao*, *Law of God*, and *Tien-kin-kiao*, to ſignify that they abſtain from blood, and cut the nerves and veins of the animals they kill, in order that the blood may more eaſily flow from them. They told him, that their anceſtors came from a kingdom of the weſt, called the kingdom of *Judah*, which Joſhua conquered, after they had left Egypt, and had croſſed the Red Sea and traverſed the deſert; and that the number of the Jews who departed from Egypt amounted to ſixty *ouan*; that is to ſay, to ſix hundred thouſand men. They ſpoke to him of the book of Judges, and of David, Solomon, and Ezekiel, who raiſed up dry bones; and of Jonas, who was three days and three nights in the whale's belly, &c. which plainly ſhews, that, beſides the Pentateuch, they have alſo ſeveral other parts of the ſacred writings.

They informed the ſame miſſionary, that their alphabet was compoſed of twenty-ſeven letters, but that they generally uſed only twenty-two: this agrees with the account of St. Jerome, who tells us, that the Hebrews have twenty-two letters, five of which are double, or at leaſt written in a different manner.

Theſe Jews neither kindle fire nor cook any victuals

victuals on Saturday; but they prepare on Friday whatever may be neceſſary for the day following. When they read the Bible in their ſynagogue, they cover their faces with a tranſparent veil, in remembrance of Moſes, who came down from the mountain with his face covered, and in that manner publiſhed the Decalogue, or Law of God.

When F. *Gozani* ſpoke to them of the Meſſias promiſed and announced in the holy ſcriptures, they appeared much ſurpriſed; but when the miſſionary told them that the Meſſias was called *Jeſus*, they replied, that mention was made in their Bible of a holy man named *Jeſus*, who was the ſon of Sirach; but that they were altogether unacquainted with the new *Jeſus* of whom he ſpoke.

The Mahometans have multiplied much more in China than the Jews. It is above ſix hundred years ſince they firſt entered this empire, in which they have formed different eſtabliſhments. For a great number of years, they were preſerved only by marriages, and by the alliances which they contracted; but, for ſome time paſt, they ſeem to have been more particularly attentive to the care of extending their ſect, and propagating their doctrine. The principal

cipal means which they employ for this purpoſe, are, to purchaſe, for a ſum of money, a great number of children brought up in idolatry, whom their poor parents, compelled by neceſſity, readily part with. Theſe they circumciſe, and afterwards educate and inſtruct in the principles of their religion. During the time of a terrible famine, which deſolated the province of *Chang-tong*, they purchaſed more than ten thouſand of theſe children, for whom, when grown up, they procured wives, and built houſes, and they even formed whole villages of them. They inſenſibly increaſed, and are now become ſo numerous, that they intirely exclude from thoſe places in which they reſide, every inhabitant who does not believe in their prophet, and frequent a moſque.

We ſhall not here ſpeak of the apoſtolical labours of the European miſſionaries. Every thing that concerns the eſtabliſhment and progreſs of the Chriſtian religion in China, has been already treated of in the General Hiſtory, to which work this is meant only as a ſupplement.

BOOK VII.

MANNERS AND CUSTOMS.

CHAP. I.

MARRIAGES OF THE CHINESE.

THE reader may have remarked in the Chineſe government a certain affinity with that of other Aſiatic countries, and even with ſome of our governments in Europe. The manners of the Chineſe, however, bear no kind of reſemblance to thoſe of any known nation; and, what is equally remarkable, they have remained always invariably the ſame. The Chineſe are ſtill what they were four thouſand years ago: every cuſtom practiſed at that remote period is ſtill preſerved; and whatever they did then, they do at preſent, and exactly in the ſame manner.

Public decency has been always reſpected in China, becauſe great care and attention have been

been employed to enforce it. Marriage—that bond ſo neceſſary, ſo favourable to good order, recommended and encouraged by all great legiſlators, is particularly protected in China. Rarely does marriage here give riſe to thoſe ſcandalous intrigues that ſo often embitter its ſweets, and diſturb the domeſtic peace of families in other countries; we may ſay, farther, which make the ſtate of wedlock much more dreaded than deſired. The denunciations of the law againſt thoſe who offend in this reſpect are terrible. Whoever ſeduces the wife of another is put to death; and the ſame puniſhment is generally inflicted on the perſon who debauches a young woman. It is true, that, in both theſe circumſtances, the precautions dictated by univerſal cuſtom tend greatly to ſupport the law, and often render it ſuperfluous.

The Chineſe women are almoſt condemned to perpetual impriſonment within the precincts of their own houſes; and, what is ſtill more in its favour, a Chineſe enters into the married ſtate without ever having ſeen the woman whom he eſpouſes: he knows nothing of her looks or perſon, but from the account of ſome female relation or confidant, who, in ſuch caſes, acts the part of match-maker. It is true, that,

if they impoſe upon him, either with reſpect to her age or figure, he can have recourſe to a divorce. Here the law, in its turn, ſerves to correct the abuſes of cuſtom.

The ſame matrons who negociate a marriage, determine alſo the ſum which the intended huſband muſt pay to the parents of the bride; for, in China, a father does not give a dowery to his daughter: it is the huſband who gives a dowery to his wife, or, we may ſay with equal propriety, who purchaſes her.—She becomes his property, and by a double title.

The parents of the bride fix the day for ſolemnizing the marriage; and they always take care to conſult the calendar, in order that they may make choice of one that is lucky; for they conſider ſome as favourable, and others unfavourable to every great undertaking. During this interval, the two families ſend preſents to one another, and the bridegroom purchaſes for his intended ſpouſe ſome jewels, ſuch as rings, pendants or bracelets. Frequent letters paſs between the parties; but they are not permitted to ſee one another: the whole treaty is carried on by the means of other people.

When the day appointed for the ceremony arrives, the bride is placed in a chair, or cloſe palanquin.

palanquin. Every thing that compoſes her portion is borne before and behind her by different perſons of both ſexes, while others ſurround her, carrying torches and flambeaux, even in the middle of the day. A troop of muſicians, with fifes, drums and hautboys, march before her chair, and her family follow it behind. The key of the chair in which ſhe is ſhut up, is committed to the care of a truſty domeſtic, who muſt deliver it to no one but to the huſband only. The huſband, richly dreſſed, waits at his gate for the arrival of the proceſſion. As ſoon as it approaches, the key is put into his hands; he eagerly opens the chair, and, at the firſt glance, he may learn his fortune, and perceive whether thoſe he employed have ſerved him with fidelity. It ſometimes happens, that the huſband, diſcontented with his intended ſpouſe, ſuddenly ſhuts the chair, and ſends her back to her relations. To get rid of her, it only coſts him a ſum equal to that which he gave to obtain her.

If the huſband is contented, ſhe deſcends from her chair, and enters the houſe, followed by the relations of both, where the new-married couple ſalute the *Tien* four times in the hall, and afterwards the parents of the huſband.

The bride is then committed into the hands of the women who have been invited to the ceremony, and who, together with her, partake of an entertainment, which continues the whole day: the male part of the guests are treated in the like manner by the husband. The same form prevails among the Chinese at all their grand feasts: the women amuse themselves separately; and the men do the same in another apartment.

We shall now speak of those marriage ceremonies which are usual among people of the middling class. As their pomp increases according to the riches and rank of the parties, it diminishes also in the same proportion.

We have already seen, in the chapter of Civil Laws, that a Chinese is permitted to have only one lawful wife; but that he may, at the same time, purchase several concubines. The nations of antiquity established this custom merely in favour of population. Every Chinese, who is desirous of keeping on good terms with his wife, pretends to be actuated by the same motive: he is particularly careful to let her know, that if he takes concubines, it is only with a view of procuring her a greater number of women to attend her.

They are, indeed, her ſervants much more than rivals in authority. She has the ſame power over them as over the meaneſt domeſtic in the family: their children are even ſuppoſed to belong to her, and to be her own; but they have alſo a right to ſhare with thoſe born of her, in their paternal ſucceſſion. If ſhe happens to die, they are obliged to wear mourning for three years, to abſent themſelves from all examinations, and to reſign their offices and employments. They may diſpenſe with the obſervance of this regulation on the death of their real mother; but they rarely take advantage of that indulgence.

Other huſbands, deſirous of having a male child, which their lawful wife cannot, perhaps, give them, take a concubine from this motive only, and diſmiſs her as ſoon as their wiſhes are accompliſhed: they then give her permiſſion to eſpouſe whomſoever ſhe chooſes, and often they even provide a huſband for her themſelves.

A huſband who becomes a widower, raiſes ſometimes his favourite concubine to the rank of lawful wife. He is not then obliged, as in the former caſe, to examine whether the rank of her whom he eſpouſes approaches near to

his own; and he is alſo freed from the preliminary formalities, of which we have already ſpoken.

Theſe concubines are almoſt all procured from the cities of *Yang-tcheou* and *Sou-tcheou*, where they are educated, and taught ſinging, dancing and muſic, and every accompliſhment ſuitable to women of quality, or which can render them agreeable and pleaſing. The greater part of them are purchaſed in other places, to be again diſpoſed of. This is the principal branch of trade carried on by theſe two cities.

The right which individuals of ordinary rank aſſume to themſelves, of keeping a concubine, is merely tolerated by cuſtom, and not authoriſed by any law. This privilege is granted only to the emperor, princes of the blood, and to mandarins; and none but the emperor is permitted to have more than one.

A widow of any rank above the common, ſeldom enters a ſecond time into the ſtate of marriage when ſhe has children. Some carry their delicacy to a much greater length: were they only betrothed, it is ſufficient to make them renounce every other engagement, if their intended huſband happens to die before the celebration of the nuptials. Widows of ordinary

nary rank, who have children, generally avail themſelves of the liberty which is granted them, and unite themſelves to another huſband. Thoſe of the poorer ſort are not free to follow their own inclination: they are ſold for the behoof of the parents of the deceaſed.—As ſoon as the bargain is concluded, a couple of porters bring a chair, which is guarded by a number of truſty people. The widow is ſhut up in this chair, and in that manner conducted to the houſe of her new huſband.

Maſters, for the moſt part, are very deſirous of promoting marriage among their ſlaves, whatever Mr. *Paw* may ſay, who, without any foundation, has ventured boldly to aſſert the contrary. They have even very ſtrong motives to induce them to encourage theſe marriages: the children produced by them are ſtill their ſlaves; they become new property to them; and they conſtitute a freſh tye, which attaches the mothers and fathers more and more to their ſervice.

The Chineſe women, even thoſe of the greateſt rank, ſeldom quit their apartment. It is ſituated in the moſt retired part of the houſe; and there they live, ſecluded from all ſociety but their domeſtics. The book of *Ceremonies*

requires, that there ſhould be two apartments in every houſe; the exterior for the huſband, and the interior for his ſpouſe. They muſt even be ſeparated by a wooden partition, or a wall, and the door muſt be carefully guarded: the huſband is not at liberty to enter the inner apartment, nor muſt the wife ever quit it, without a ſufficient cauſe. 'A wife,' adds this book, 'is not miſtreſs of herſelf; ſhe has nothing at 'her own diſpoſal; ſhe can give no orders but 'within the precincts of her own apartment, 'to which all her authority is confined.' It will appear, no doubt, extraordinary, that the ſame book of *Ceremonies* ranks the prattling and loquacity of a woman among thoſe cauſes which may authoriſe a divorce.

A woman, however, cannot be repudiated, on any account, if ſhe loſes her parents after her marriage, or if ſhe has worn triennial mourning for the death of her huſband, father or mother.

CHAP.

CHAP. II.

EDUCATION OF CHILDREN.

ACCORDING to the book of Ceremonies, the education of a child ſhould commence at the very moment of its birth. It may be eaſily perceived, that it muſt be then purely phyſical. This book allows of nurſes; but it ſtrictly enjoins mothers to uſe the greateſt precaution in chooſing them. A nurſe muſt be modeſt in her external deportment and manners; ſhe muſt ſpeak little; adhere ſtrictly to truth; have a mild temper, and behave with affability to her equals, and with reſpect to her ſuperiors. Much is here required, and nurſes of this deſcription muſt be uncommon; but the manners and education of the Chineſe render this choice leſs difficult than what people of other nations might imagine.

Theſe maxims, dictated with confidence and a certain kind of enthuſiaſm, might, in other countries, appear truths, equally new and uſeful: they are uſeful, without doubt; but it is certain alſo, that they are not new.

As

As ſoon as a child can put its hand to its mouth, it is weaned and taught to uſe its right. At the age of ſix, if it be a male, he is made acquainted with the numbers moſt in uſe, and with the names of the principal parts of the world. At ſeven he is ſeparated from his ſiſters, after which he is no longer ſuffered to eat with them, nor to ſit down in their preſence.

At eight he is inſtructed in the rules of good breeding and politeneſs; he is taught what he muſt do when he enters a houſe, what is required when he goes out, and what is to be obſerved when he is in company with people who have attained to maturity, or who are advanced in life. The calendar becomes his ſtudy at the age of nine. At ten he is ſent to a public ſchool, where he learns to read, write, and caſt accompts. From thirteen till fifteen he is taught muſic, and every thing which he ſings conſiſts of moral precepts. A time was when the Chineſe youth chanted their leſſons, which were all in verſe. By this method they were inſtilled into the minds of the pupils with more eaſe, and with leſs diſguſt on their part; it was at the ſame time a kind of play proper for their age. Study at preſent is become

come much more laborious and fatiguing. *Tchu-i*, one of the moſt celebrated of the Chineſe doctors, greatly laments that this is the caſe. 'It ſeems at firſt ſight,' ſays he, 'that 'this expedient was nothing, but nevertheleſs 'it was attended with the happieſt conſe-'quences. We have changed our method; 'but does education ſucceed any better?'

When boys attain to the age of fifteen, they apply to bodily exerciſes; they are then taught to handle a bow and arrow, and to mount on horſeback. At twenty they receive the firſt cap, if they are judged to deſerve it, and they are permitted to wear ſilk dreſſes, ornamented with furs; before that period they have no right to wear any thing but cotton.

The Chineſe have alſo another method of facilitating knowledge to children. They ſelect ſome hundreds of characters which expreſs the commoneſt objects, or thoſe at leaſt which fall oftener under the perception of their ſenſes, ſuch as man, ſome domeſtic animals, ordinary plants, the moſt uſual furniture of a houſe, the ſun, the moon, and even the heavens. Theſe different objects are engraved or painted ſeparately on ſome kind of ſubſtance, and under each is put the name of the

the thing repreſented, which points out to the children the meaning of the word. A play much like this has been lately invented for them in France, and it is not the only thing which we have borrowed from the Chineſe without being candid enough to own it.

It is much to be lamented that the Chineſe have no proper alphabet; and their children are above all to be pitied, who muſt be under the neceſſity of ſtudying ſo many thouſands of characters, each of which has a diſtinct and particular ſignification.* The book firſt put into their hands is an abridgment, which points out what a child ought to learn, and the manner in which he ſhould be taught. This volume is a collection of ſhort ſentences, conſiſting of three or four verſes each, all of which rhyme. They are obliged to give an account in the evening of what they have learned in the day. Manual correction is uſed in China as among us. When a ſcholar neglects

* Some idea may be formed of the difficulty that attends the ſtudy of the Chineſe language, from what *F. Martini* tells us in the preface to his *Hiſtoria Sinica*. He aſſures us, that he was under the neceſſity of learning ſixty thouſand different characters before he could read the Chineſe authors with tolerable eaſe.

his

his ſtudies, or has been ſeveral times guilty of omitting ſome part of his duty, he is obliged to get upon a ſmall narrow bench, where he ſtretches himſelf out on his belly, and eight or ten blows of a flat ſtick, ſomething like a ſmall lath, are applied over *his drawers*. The rod in Europe, and the lath of the Chineſe, are perhaps too ſevere; but the Chineſe, however, admit of a pair of drawers.

Youth in China have no other relaxation from the ſeverity of their ſtudies, but a month's vacancy on the commencement of the new year, and five or ſix days about midſummer.

After this elementary treatiſe, they put into their hands the four books which contain the doctrines of Confucius and Mencius. The ſenſe and meaning of the work is never explained to them, until they know by heart all the characters, that is to ſay, the words, a method very diſguſting to them, and undoubtedly to us inconceivable. It is true, that while they are learning theſe letters, they are taught alſo to form them with a pencil. The double expedient which they employ for this purpoſe is as follows: they firſt give them large leaves of paper on which are written or imprinted with red ink very big characters, and all they

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are required to do, is, to cover theſe red characters with black ink, and to follow exactly their ſhape and figure, which inſenſibly accuſtoms them to form the different ſtrokes. After this they are made to trace other characters placed under the paper on which they write; theſe are black, and much ſmaller than the former. The latter method is known in France, but why not know the other?

It is a great advantage to the Chineſe literati to be able to paint characters well, and on this account they beſtow particular pains in forming the hands of young people. A neatneſs in characters is of the utmoſt conſequence in thoſe examinations, which ſtudents are obliged to undergo before they can be admitted to the firſt degree. A deficiency in this reſpect often occaſions them to be rejected. Of this F. Du Halde gives a very remarkable inſtance. 'A 'candidate for degrees,' ſays he, 'having, con-'trary to order, made uſe of an abbreviation 'in writing the character, *ma*, which ſignifies '*horſe*, had the mortification of ſeeing his com-'poſition, though in other reſpects excellent, 'rejected merely on that account, beſides being 'ſeverely rallied by the mandarin, who told 'him that a horſe could not walk unleſs he 'had all his legs.'

When

When a ſcholar has made himſelf maſter of a ſufficient number of characters, he is then permitted to compoſe. That kind of compoſition, for which rules are given, greatly reſembles thoſe amplifications which our ſtudents are obliged to make before they enter upon rhetoric; but our profeſſors generally give ſome theme to write upon, whereas thoſe of China point out the ſubject by one word only.

Competition alſo is eſtabliſhed in China. Twenty or thirty families who are all of the ſame name, and who conſequently have only one hall for the manes of their anceſtors, agree among themſelves to ſend their children to this hall twice a month in order to compoſe. Each head of a family in turn gives the ſubject of this literary conteſt, and adjudges the prize; but this privilege lays him under the neceſſity of being at the expence of a dinner, which by his orders is carried to the hall of competition.

A fine of about ten-pence ſterling is impoſed on the parent of each ſcholar, who abſents himſelf from this exerciſe; and ten-pence is accounted money in China, but ſeldom is there occaſion for recurring to ſuch an expedient.

Competitions of this kind are however private,

vate, and have no concern whatever with the rules of public education; but every ſtudent is obliged to compete, at leaſt twice a year, under the inſpection of an inferior mandarin of letters, ſtyled *Hio-koüan*; and this practice is general throughout all the provinces of the empire, once in ſpring, and again in winter. It often happens alſo that the mandarins of letters order theſe ſtudents to be brought before them, to examine into the progreſs they have made in their ſtudies, and to excite a ſpirit of emulation among them, without which it would be impoſſible for any of them ever to riſe to eminence. Even the governors of cities do not think it below their dignity to take this care upon themſelves. They order all thoſe ſtudents, who are not far diſtant from their reſidence, to appear at their tribunal once a month. The author of the beſt compoſition is honoured with a prize, and the governor treats all the candidates on the day of competition at his own expence.

The Europeans can ſcarcely conceive how far the ſovereigns of China have carried their attention, in order to promote and encourage letters. Louis XIV. from whom they received ſo much ſupport among us, will be found,

found, in this reſpect, much inferior to theſe monarchs, even to thoſe of them who before inhabited the wild deſerts of Tartary. In every city, in every town, and almoſt in every village, there are maſters who keep ſchool for the purpoſe of teaching the ſciences; that is to ſay, thoſe which the Chineſe are able to teach. Parents poſſeſſed of a certain fortune, provide preceptors for their children, to attend and inſtruct them, to form their minds to virtue, to initiate them in the rules of good breeding and the accuſtomed ceremonies, and, if their age will admit, to make them acquainted with the laws, and with hiſtory. Some preceptors in France might undertake all theſe offices, and acquit themſelves of them properly; but they would be far from enjoying the ſame advantages which their feeble rivals poſſeſs in China.

The latter, for the moſt part, have attained to one or two degrees among the literati. They continue their literary purſuits, and ſubmit to the different examinations; and the pupil is not aſtoniſhed to ſee his preceptor become his viceroy.

The building where theſe examinations are held has always ſomething to diſtinguiſh it, even in the ſmalleſt cities; but, in thoſe that

are capitals, it is a real palace. When the competition begins, the ſtudents are all ſhut up, each in a ſmall chamber, about four feet and a half in length, and three and a half in breadth. The number of theſe chambers amounts ſometimes to ſix thouſand. The candidates are ſtrictly ſearched, as ſoon as they arrive, to diſcover whether they have not ſome book or manuſcript concealed about them. They are forbid, under pain of being expelled, ſeverely puniſhed, and excluded for ever from all pretenſions to literary degrees, to carry any thing elſe with them but pencils and ink. From that moment, they are allowed to have no communication with any perſon whatever. A ſeal is affixed to their cell, and ſome officers belonging to the tribunal are ſtationed to watch that they may have no opportunity of ſpeaking to any one through the door. No ſuch precautions are uſed at competitions in our univerſities; but, theſe excepted, there is great reſemblance between them and thoſe of China: the Chineſe colleges had nothing to borrow from our univerſities; but, have not the latter borrowed ſome things from them?

The ſtudents who, in theſe examinations, have been judged capable of undergoing that of

of the mandarins, have arrived at that point which terminates the education of infancy; but if they attain to the different degrees without riſing to the firſt offices of ſtate, their education continues almoſt as long as their lives.

We ſhall ſay very little of the education of the Chineſe females.—It is confined to giving them a taſte for ſolitude, and accuſtoming them to modeſty, and even to ſilence. If their parents are rich, they are alſo inſtructed in ſuch accompliſhments as may render them agreeable and pleaſing. The duties of women in China are, however, merely of the paſſive kind, as in all the other Aſiatic countries.

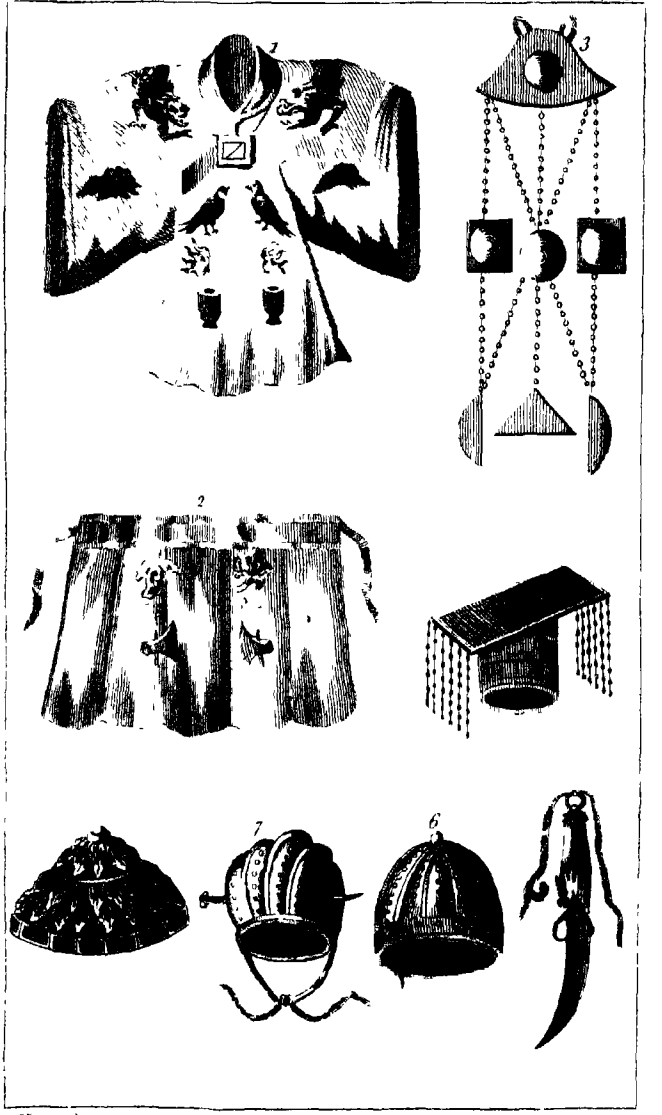
CHAP. III.

VESTMENTS AND DRESS OF BOTH SEXES.

IN cities, the dreſs of the Chineſe is almoſt the ſame among people of both orders, and of either ſex; but certain acceſſary ornaments diſtinguiſh the rank and dignity of thoſe who wear them. Severe chaſtiſement would be the conſequence to any perſon who ſhould venture to aſſume a dreſs not authoriſed.

The Chineſe dreſs, in general, conſiſts of a long veſt, which reaches to the ground. One part of this veſt, that on the left ſide, folds over the other, and is faſtened on the right by four or five gold or ſilver buttons, which are placed at a ſmall diſtance one from another. The ſleeves of this garment are wide towards the ſhoulder, and grow narrower in proportion as they approach the wriſt, where they terminate in the form of a horſe-ſhoe, which covers the hands, and leaves nothing to be ſeen but the ends of the fingers. The Chineſe wear round their middles a large girdle of ſilk, the ends of which hang down to their knees. From this girdle is ſuſpended a ſheath, with a knife, together with thoſe two ſmall ſticks which they uſe as forks.

Under this robe they wear a pair of drawers ſuited to the ſeaſon. In ſummer they are made of linen; and ſometimes they cover theſe with another pair, of white taffety: thoſe for winter are of ſattin lined with fur; ſometimes of cotton, or coarſe ſilk, and ſometimes of ſkins in the northern provinces. Their ſhirts are always wide, but very ſhort, and of different kinds of cloth, according to the ſeaſon. Under his ſhirt, a Chineſe



1 Upper Dress of Ceremony 2 Under d.o 3 Ornament to hang from the Girdle, composed of 10 Strings of Pearls and 7 Precious Stones 4 Dagger 5 Cap of Ceremony 6 & 8 Other Caps

a Chineſe generally wears a ſilk net, which prevents it from adhering to the ſkin.

In warm weather, the Chineſe have their necks always bare: when it is cold, they wear a collar, made of ſilk, ſable or fox's ſkin, joined to their robe, which in winter is trimmed with ſheep's ſkin, or quilted with ſilk and cotton. That of people of quality is lined throughout with beautiful ſable brought from Tartary, or with the fineſt fox's ſkin, trimmed with ſable. In ſpring it is lined with ermine. Above their robe, they wear alſo a kind of ſurtout, with wide ſleeves, but very ſhort, which is lined in the ſame manner.

The law has regulated every thing that relates to dreſs, and even fixed the colours that diſtinguiſh the different conditions. The emperor, and princes of the blood, have alone a right to wear yellow; certain mandarins are intitled to wear ſattin of a red ground, but only upon days of ceremony: in general, they are clothed in black, blue or violet. The colour to which the common people are confined, is blue or black; and their dreſs is always compoſed of plain cotton cloth.

The Chineſe have not been always accuſtomed to ſhave their heads; they even em-

ployed great pains formerly in preſerving their hair; but the Tartars, who ſubdued them, compelled them to cut the greater part of it, after their manner. The Chineſe were as loth to part with their hair as the ancient Ruſſians were to part with their beards; and this revolution in dreſs was not effected without bloodſhed: it was neceſſary to employ force, before they could be induced to change the form of their clothes, and to imitate the Tartars. What will appear ſingular, is, that the conqueror who required this trifling compliance from them, adopted, at the very time, their laws, their manners, and their conſtitution. He did this with a view of making the Chineſe forget that they had changed their maſters: but he was ſenſible, that difference of dreſs might preſerve the remembrance of that which he wiſhed to be obliterated from their memories. Alexander, whoſe enterpriſing ſpirit ſurmounted every obſtacle, did ſtill better: he adopted the cuſtoms of the Perſians, without obliging them to change their dreſs. The Tartar conqueror undoubtedly thought his taylors much more expert than thoſe of China.

The Chineſe, in thoſe paintings which are given us of them, appear to be bald; but they

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are not ſo naturally. That ſmall portion of hair which they preſerve on the tops of their heads, or behind, is all that is allowed by cuſtom; it is generally very long, and they plait it in the form of a tail. In ſummer they wear on their heads a kind of cap, ſhaped like an inverted funnel; it is lined with ſattin, and covered with ratan, or cane, very prettily wrought. To the top, which terminates in a point, they fix a large tuft of red hair, which ſpreads over it, and covers it to the brims. This hair grows between the legs of a certain ſpecies of cow; it is exceedingly fine, and eaſily takes any colour, eſpecially a deep red. This ornament is much uſed; and any perſon who chooſes may wear it.

There is ſtill another kind of head-dreſs, which the mandarins and literati only have a right to wear: it is a cap of the ſame form as the preceding; but it is lined with red ſattin, and covered on the outſide with white. A large tuft of the fineſt red ſilk is fixed over it, which is ſuffered to hang down, or wave with the wind. People of diſtinction generally uſe the common cap when they mount on horſeback, or during bad weather, becauſe it is better calculated to keep off rain, and to ſhelter thoſe

who wear it from the rays of the ſun. For winter they have ſtill another cap, which is exceedingly warm: it is bordered with ſable, ermine or fox's ſkin, and ornamented with a tuft of ſilk, like the former. The Chineſe are very curious in theſe fur trimmings: they ſometimes coſt forty or fifty *taëls*.

People of condition never go abroad but in boots, which are generally of ſattin, or of ſome other ſilk, and even of cotton, but always dyed. Theſe boots have neither heel nor top, and they are made to fit the foot with the greateſt exactneſs. When they travel on horſeback, they have others, made of the hide of a cow, or horſe, prepared in ſuch a manner, that it is very ſoft and pliable. Their boot-ſtockings are of quilted ſtuff, lined with cotton: they reach above the top of the boot, and are ornamented with a border of velvet or cloth. Theſe, however, are only uſed in winter: for ſummer they have a cooler kind; and in their houſes they wear a ſort of ſlippers, made of ſilk-ſtuff. With regard to the common people, we know, that in all countries they uſe ſuch ſhoes as they can get. In China they are contented with a kind of ſlippers, made of black cotton cloth. We muſt here remark, that a Chineſe, dreſſed according

cording to rule, would conſider it as great an omiſſion to forget his fan, as it would be to forget his boots.

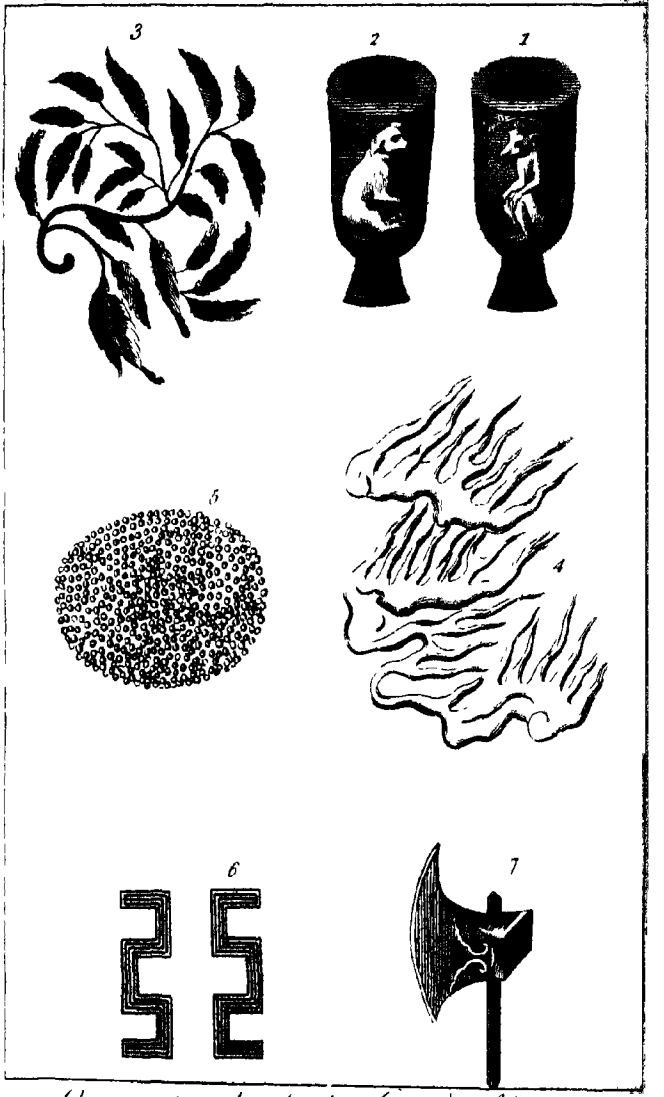
We ſhall not enlarge ſo much on the dreſs of the Chineſe women. Its ſhape and form ſeem to have been dictated by modeſty, ſeconded perhaps by jealouſy. Their robes are abſolutely cloſe at top, and ſo long, that they cover even their toes. Their ſleeves would hang down to the ground, did they not take care to tuck them up; but their hands are ſeldom ſeen. A Chineſe woman conceals every thing but her face. With regard to the colour of their dreſſes, it is entirely arbitrary, and depends upon choice; but black or violet are generally adopted by thoſe advanced in life.

The younger part of the female ſex are acquainted with paint; that is to ſay, with a compoſition which gives a bloom to their cheeks, and ſets off, to great advantage, the delicacy of their complexions. This paint is not the ſame as that which our European ladies employ for the like purpoſe: it, however, produces a ſimilar effect, and makes the ſkin ſoon appear wrinkled.

Their general head-dreſs conſiſts in arranging their hair in ſeveral curls, among which are in-

interſperſed ſmall tufts of gold or ſilver flowers.
'There are ſome,' ſays F. *Du Halde*, 'who 'ornament their heads with the figure of a 'fabulous bird, named *fong-hoang*, of which 'antiquity has related many marvellous things. 'This bird is made of copper or ſilver gilt, ac-'cording to the rank of thoſe who wear it. Its 'wings, extended, lie pretty cloſe to their head-'dreſs before, and embrace the upper part of 'their temples, while its long, ſpreading tail, 'forms a kind of plume on the top of the head. 'Its body is directly over the forehead, and the 'neck and bill hang down; but the former is 'joined to the body by an inviſible hinge, in 'order that it may play freely, and move about 'on the leaſt motion of the head. The whole 'bird adheres to the head by means of its 'claws, which are fixed in the hair. Ladies of 'the firſt quality ſometimes wear an ornament 'compoſed of ſeveral of theſe birds united to-'gether, which form on their heads a kind of 'crown. The workmanſhip alone of this or-'nament is very expenſive

Young ladies wear alſo a kind of crown, made of paſteboard covered with fine ſtuff or ſilk: the fore-part of this crown riſes in a point above the forehead, and is covered with pearls,



Ornaments embroidered on Dresses of Ceremony.

1. 2 Vases used in the Hall of Ancestors 3 Aquatic herb 4 Fire
5 White rice 6 Character Fe 7 Battle axe

pearls, diamonds and other coſtly ornaments. The reſt of the head is decorated with flowers, either natural or artificial, among which are interſperſed ſmall diamond pins.

It is almoſt needleſs to inform our readers, that the head-dreſs of married and unmarried women, in the ordinary claſs, is much plainer, and leſs expenſive. It conſiſts only, eſpecially if they are old, of a piece of very fine ſilk, which they wrap round their heads, almoſt in the ſame manner as the French ladies do thoſe broad ribbands which they uſe for a morning head-dreſs. The Chineſe women call this, *pao-teou*, a wrapper for the head.

Among thoſe whimſical cuſtoms from which no nation is exempted, we muſt reckon the means employed by the Chineſe to preſerve the feet of their women almoſt as ſmall as they were when they firſt came into the world.—Scarcely is a female child born, when the nurſe wraps up its feet, and confines them by a very cloſe bandage; and this torture muſt be endured until the foot has ceaſed to grow. On this account, a Chineſe woman rather drags herſelf along than walks; but a ſmall foot appears to her ſo valuable a beauty, that ſhe never thinks ſhe has paid too dear for ſuch an advantage:

vantage: ſhe even voluntarily ſubmits to new tortures, to prevent her foot from ever becoming bigger. Such is the force of cuſtom. Some attribute the origin of this practice to jealouſy, while others conſider it as a political expedient, intended to inſpire females with a love of ſolitude, and to keep them in a continual ſtate of dependence. In ſhort, a Chineſe woman is condemned almoſt to perpetual impriſonment in her apartment, and to be viſible to none but her huſband and a few ſervants: ſhe, however, employs as much time every day at her toilette as a French beauty who wiſhes to ſhine at a ball or an opera.

The dreſs of a Tartar lady is ſomewhat different from that of a Chineſe. The robe of the former is equally long; but the veſt which covers it does not deſcend ſo low. This robe is alſo cloſe at the top; and the Tartar ladies wear, beſides, upon their breaſts, a kind of very large band. Their uſual head-dreſs is a hat, much like that worn by our ladies at preſent, but placed more towards the back-part of the head, and much leſs ornamented. They often carry in their hand a long pipe, with the uſe of which they are very well acquainted.

quainted. We may ſay, after this, every country has its own peculiar cuſtoms.

The dreſs of a villager differs from that worn by thoſe who live in towns, and in the ſame proportion as is remarked in France. It conſiſts of a coarſe linen frock, over which is thrown a cotton veſt, that deſcends to the middle of his thigh. He has a pair of large drawers, that riſe to his girdle, and reach as far as the ancle. His ſlippers, or rather wooden ſhoes, terminate at the toe in a ſharp point, which is turned backwards, ſomething like thoſe worn by our peaſants in ſome provinces of France.

White is the colour for mourning among the Chineſe. A ſon has no right to wear it while his father and mother are alive; but he can wear no other for three years after their death; and, even when this triennial mourning is ended, his clothes ever after muſt be of one colour. The uſe of ſilk and furs is forbidden to children by the law: it has even preſcribed the time at which they may firſt wear a cap, as well as the manner in which it muſt be given them. The maſter of ceremonies himſelf places the cap upon their heads, and addreſſes them in the following words: 'Conſider that you now re-'ceive the dreſs of thoſe who have attained to 'maturity,

'maturity, and that you ceaſe to be children: 'renounce, therefore, all childiſh thoughts and 'inclinations, aſſume a grave and ſerious be- 'haviour, apply with reſolution to the ſtudy of 'virtue and wiſdom, and endeavour to merit a 'long and happy life.' This ceremony, which may appear trifling, is attended with the happieſt effects. The Chineſe give a kind of importance to every thing which can inſpire youth with a taſte for morality, and a love of good order. It might be uſeful to mankind, at every fixed epocha of their lives, to remind them of thoſe new duties impoſed by each ſucceſſive change: but, by uniting the ſolemnity of a public ceremony to this inſtruction, it will make a deeper impreſſion, and remain much longer imprinted on their memories.

CHAP. IV.

BUILDINGS AND FURNITURE OF THE CHINESE.

THE Chineſe buildings, even public monuments, and the emperor's palaces, ſtrike more by their extent than their magnificence. The imperial palace at Pe-king may be

Ornaments embroidered on Dresses of Ceremony.
1 The sun. 2 the Moon. 3 the Stars. 4 Mountains.
5 Dragons. 6 A Pheasant.

compared to a large city: thoſe of the princes, principal mandarins, and people of great fortune, contain four or five outer courts, in each of which is a ſeparate building, with three gates; that in the middle is larger than the other two, and is decorated with two marble lions, which are placed on each ſide of it. The halls ſet apart for receiving viſits are very neat, and provided with ſeats and other pieces of furniture; but nothing can be perceived in them which marks either magnificence or grandeur. The apartment where they entertain their intimate friends is equally plain and ſimple. With regard to thoſe ſet apart for their women and children, they are inacceſſible to every ſtranger, were he even the deareſt and moſt intimate friend of the maſter of the houſe.

The Chineſe gardens are laid out in ſuch a manner, that they particularly attract the attention of an European. The Engliſh were the firſt people who imitated them; and we have copied the Engliſh. In theſe gardens may be ſeen groves, ponds, mountains, and natural or artificial rocks, winding alleys, which conduct to different points of view, each of which preſents a new object, &c. When the ground is of ſufficient extent, part of theſe gardens is formed

formed into a park, in which ſtags, does and other wild animals are kept. Fiſhes and aquatic birds are alſo bred in ponds and canals made for the purpoſe.

The Chineſe, in common with the ancient Egyptians, are fond of every thing gigantic. According to them, the beauty of a column conſiſts in its ſize and height; and that of a hall, in its great extent: all ancient nations were fond of this groteſque architecture. Two provinces of China *(Chan-tong* and *Kiang-nan)* abound with marble ſufficient to ſupply all the reſt of the empire; but the Chineſe are neither acquainted with the art of cutting it properly, nor of applying it for the purpoſes of building. They generally employ it in conſtructing bridges, for threſholds to their doors, and to pave their ſtreets. Some triumphal arches, temples and pagods, are, however, built of it, but without any art or taſte. The Chineſe ſculptors ſucceed little better in cutting it with the chiſel.

The Chineſe ſhew little deſire for ornamenting and embelliſhing the interior part of their houſes: they have neither mirrors, tapeſtry, nor gilding. They, beſides, receive no viſits but in a particular hall deſtined for that purpoſe.

This

This hall is ſituated in the front part of the houſe, and before all the reſt, in order to prevent thoſe who are admitted into it from having any communication with the inner apartments. Its ornaments conſiſt of large lanterns, made of painted ſilk, which are ſuſpended from the ceiling; tables, cabinets, ſcreens, chairs, and abundance of vaſes, of that kind of porcelain which the Europeans have ſurpaſſed, if we conſider the taſte and figure, though they have not been able to equal it in other reſpects. The furniture, in general, is covered with that beautiful varniſh which we do not even attempt to imitate. It is ſo tranſparent, that the veins of the wood may be ſeen through it, and ſo bright and ſhining, that it reflects different objects, in the ſame manner as glaſs. Its ſplendour is not a little heightened by thoſe pretty figures which are painted upon it, in different colours, or done over with gilding.

The Chineſe neither uſe, nor are they acquainted with the art of manufacturing rich tapeſtries, like ours in Europe. Thoſe uſed by the wealthieſt people, are of white ſattin, and have birds, flowers, landſcapes, &c. painted upon them. Sometimes they contain alſo, in large characters, a few moral ſentences, which

generally compoſe a kind of enigma. Poor people are contented with whitening the walls of their apartments; others cover them with that ſort of paper which is brought us from China, and which people of fortune, in Europe, often employ to ornament ſome part of theirs.

Their beds (we ſtill ſpeak of the rich and opulent), in winter, are furniſhed with curtains of double ſattin; and, in ſummer, of plain white taffety, interſperſed with figures of flowers, birds and trees: ſometimes they are compoſed only of very fine gauze, which keeps out gnats and moſquitos, and leaves a free paſſage for the air. The poſts of theſe beds are gilt, painted, and ornamented with ſculpture.

The common people uſe curtains only of linen, and plain matraſſes, ſtuffed with cotton: in the northern provinces, they ſleep upon beds conſtructed of brick. Theſe ſingular beds are larger or ſmaller, in proportion to the number of the family. They are kept warm by means of a ſmall ſtove, placed on one ſide, in which a coal fire is lighted, while a ſmall funnel, that riſes above the roof, gives a paſſage to the ſmoke. Thoſe who do not chooſe to ſleep upon the bare bricks, place over them a kind of ma-

traſs.

traſs. In the morning, this matraſs is carried away, and its place is ſupplied by a carpet or mat; the bed then becomes a ſort of couch, upon which the whole family ſit and work. At theſe ſtoves the poor people alſo dreſs their meat, and warm their tea, and even their wine; for the Chineſe never drink any thing cold, notwithſtanding the great heat of the climate.

It may well be ſuppoſed, that, in the ſame provinces, the beds of people of diſtinction are different from thoſe of the lower claſs: they, however, like thoſe of the latter, have nothing but ſtoves to keep them warm: they are conſtructed in the wall; and the fire is lighted on the outſide: our ſtoves, in Europe, are generally placed in the ſame manner; but the Chineſe are not indebted to us for that cuſtom.

CHAP. V.

ENTERTAINMENTS OF THE CHINESE.

EVERY one knows that the ancients were very ſumptuous and magnificent in their repaſts. Sovereigns generally dined under ſome piazza of their palace.—Hence, perhaps,

was derived that cuſtom of princes dining in public, which has been practiſed in France, and other countries of Europe; but the jealouſy of the orientals will prevent this from ever being the caſe in Aſia. People of inferior rank, in China, never ſee the emperor eat; and no courtier is admitted to the repaſts of the empreſs.

Thoſe of people of diſtinction are generally very ſumptuous, and always accompanied with the moſt ceremonious etiquette. One of the Chineſe claſſical books preſcribes the following rules on this head: 'When you entertain any 'one, or eat at his table, pay the ſtricteſt atten-'tion to decency; be careful not to devour 'your victuals greedily; never drink at long 'draughts; avoid making a noiſe with your 'mouth, or teeth; and neither gnaw your 'bones, nor throw them to the dogs; never ſup 'up the broth that is left, when every one 'elſe has done; nor teſtify, by exterior ſigns, 'the pleaſure you receive from any particular 'kind of food or wine; neither pick your 'teeth, blow upon wine which is too warm, 'nor make a new ſauce to whatever is placed 'before you; take ſmall bits at a time; chew 'your victuals well, and never let your mouth

'be too full.' The ancient emperors eſtabliſhed it as a law, for thoſe who might give entertainments, that they ſhould ſalute each gueſt, ſeparately, every time they drank.—When we read this, we cannot help thinking on our little work entitled, *Rules of Politeneſs for Children:* but we are more in the wrong to abandon it altogether, than the Chineſe to adhere to it with ſo much minuteneſs.

The ceremonial of the invitation is no leſs complex than that of the entertainment. An invitation is not ſuppoſed to be given with ſincerity, until it has been renewed three or four times in writing. A card is ſent on the evening before the entertainment; another, in the morning of the appointed day; and a third, when every thing is prepared, and nothing neceſſary to be done but to ſit down to table. The maſter of the houſe always introduces his gueſts into the hall, where he ſalutes them, one after another. He then orders wine to be brought him, in a ſmall cup, made of ſilver, porcelain, or precious wood, and placed upon a ſmall varniſhed ſalver. He lays hold of it with both his hands, makes a bow to all the ſurrounding gueſts, and advances towards the fore-part of the hall, which generally looks into a large

court. He there raiſes his eyes and the cup towards the heavens; after which, he pours out the wine on the ground. Nothing can have a greater reſemblance to the well-known libations of antiquity.

He afterwards pours ſome wine into a ſilver or porcelain cup, makes a bow to the moſt conſiderable perſon in company, and then goes and places this cup upon the table ſet apart for his gueſt: but he generally ſaves him that trouble. He alſo, in his turn, calls for a cup of wine, and immediately advances to place it upon the table intended for the maſter of the feaſt, who endeavours to prevent him, and makes a thouſand apologies and compliments, according to the rules of Chineſe politeneſs. We muſt not omit to inform the reader, that, at theſe kinds of feaſts, each of the gueſts has a table for himſelf; and that of the maſter of the houſe is below all the reſt.

A ſuperior domeſtic, or *maitre-d'hotel*, conducts the principal gueſt to an elbow-chair, which is covered with rich flowered ſilk. The ſtranger again begins his compliments, and begs to be excuſed from ſitting in ſo honourable a place: nevertheleſs, he takes his ſeat. The reſt of the company follow his example,

in

in order to abridge the ceremonial; otherwiſe it would be renewed for each of them ſeparately. The principal place is always given to the perſon of greateſt age or dignity, and to a ſtranger before all others, even although he may be younger, or of inferior rank.

The tables are ranged in two lines, with a large ſpace left between them. Scarcely have the company taken their ſeats, when four or five comedians, richly dreſſed, enter the hall: they all make a reverence together, and ſo low, that their foreheads touch the earth four times; after which, one of them preſents to the principal gueſt a liſt of ſuch pieces as they are able to perform extempore: he, however, does not tell what he has fixed on, until the liſt has been handed round, and again returned to him. The repreſentation commences with the noiſe of drums, which are covered with buffalo's hide, and the ſound of flutes, fifes, trumpets, and ſome other inſtruments, uſed by the Chineſe only, and which, perhaps, would afford little pleaſure to people of any other country.

The floor of the hall ſerves theſe comedians for a ſtage; but, on ſuch occaſions, it is always covered with a carpet. The actors, who are about to perform, are placed in ſome of the

neighbouring apartments, from which they come forth when it is their turn to ſpeak. The gueſts are not the only ſpectators of theſe comedies: it is uſual for the maſter of the houſe to admit a certain number of people, who ſtation themſelves in the court, and enjoy a ſpectacle which was not prepared for them. Even women may partake of this amuſement, without being obſerved: a ſmall wicket, made of bamboos, interwoven, and covered with a fine ſilken net, permits them to ſee the actors, while they themſelves are entirely concealed.

The Chineſe begin theſe repaſts, not by eating, but by drinking; and the liquor they drink muſt be always pure wine: however, the intendant, or *maitre-d'hotel*, falling down on one knee, muſt firſt invite the gueſts to *take a glaſs*. Each then lays hold, with both his hands, of that which is placed for him, raiſes it as high as his forehead, then brings it down lower than the table, and afterwards puts it to his mouth: they all drink together, very ſlowly, and at three or four draughts. The maſter of the houſe does not fail to preſs them to drink, and to ſet them an example, by ſhewing them all round the bottom of his cup, in order that he may excite each of them to imitate him.

It

It is always while they are drinking, that the diſhes on each of the tables are removed, and others brought in. Every gueſt has twenty-four in ſucceſſion ſerved up to him, all of which are fat, and all in the form of ragouts. The Chineſe never uſe knives in their repaſts; and two ſmall ſharp-pointed ſticks, ornamented with ivory or ſilver, ſupply the place of forks. We muſt alſo remark, that they never begin to eat, until they are invited by the *maitre-d'hotel*; and that the ſame ceremony muſt be renewed every time they are going to drink a cup of wine, or to attack a new diſh.

What anſwers to our ſoup (that is to ſay, their *boulli*), whether of fiſh or fleſh, is never ſerved up, till towards the middle of the repaſt. It is contained in a China diſh, and is accompanied by ſmall loaves, or meat pies. Theſe they take up with their ſmall ſticks, ſteep them in the ſoup, and eat them, without waiting for any ſignal, and without being obliged to keep time with the reſt of the gueſts. The repaſt continues, and ceremony preſerves its utmoſt formality, till the very moment in which tea is introduced. After tea, the company all riſe from table, and retire, either into another hall, or into the garden, where they amuſe themſelves,

ſelves, and enjoy a ſhort interval of repoſe, between dinner and the deſſert.

The deſſert, like the entertainment, conſiſts of twenty-four different diſhes. Theſe are ſweet-meats, fruits prepared different ways, hams and ſalted ducks, which have been baked, or rather dried in the ſun, together with ſhell, and other kinds of ſmall fiſh. The ſame ceremonies which preceded the repaſt, are again renewed before the gueſts take their places at table; and every one ſits down to that at which he was before. Larger cups are then brought; the maſter of the houſe invites the company to drink more freely; and he ſtill gives them an example, which is commonly followed.

Theſe entertainments begin towards the cloſe of the day, and never end till midnight. It is cuſtomary, as in England, to give ſome money to the domeſtics: the quality of the entertainer determines the ſum; and this little contribution is always carried to the maſter himſelf. At firſt he refuſes to accept it; but he at length conſents, and makes a ſign to one of his domeſtics, to take the money, in order to diſtribute it. This cuſtom, however, is only practiſed when the repaſt has been accompanied with a comedy.

Each

Each then returns to his own home, carried in a chair, preceded by ſeveral domeſtics, who carry large lanterns of oiled paper, on which the quality, and ſometimes the name of their maſter, are inſcribed in large characters. Whoever ventures to go abroad, at ſuch an hour, without the ſame attendance, would be ſtopped by the guard. The day following, they never fail to return a card of thanks to the officer of the watch.

The Tartars have effected ſome change in the ancient ceremonial of the Chineſe repaſts. Salutations formerly were made only after the Chineſe manner: at preſent the gueſts ſalute one another both after the Tartar and Chineſe. Some diſhes now in uſe, and formerly unknown, were introduced by the ſame change of power. It may not be improper to remark here, that the Tartars are much better cooks than the Chineſe.

We have already ſaid, that all their diſhes are cooked in the manner of ragouts; but they are all very different in taſte, highly ſeaſoned, and much leſs expenſive than ours. 'The 'French cooks,' ſays F. *Du Halde*, 'who have 'refined upon every thing that can awaken and 'excite the appetite, would be much ſurpriſed 'to

'to ſee, that the Chineſe have carried the powers 'of invention, with reſpect to ragouts, much 'farther than they, and at a much ſmaller ex-'pence.' Spiceries, and ſtrong herbs, combined in different proportions, produce this variety. With flour, rice, wheat, and plain beans, which grow in their own country, or which are procured from the province of Chang-tong, they can prepare a multiplicity of diſhes, all different from one another, both in their appearance and taſte.

Our readers will be, no doubt, aſtoniſhed, when we inform them, that, of all the diſhes ſerved up at the entertainments of the great, none are more eſteemed by their gueſts than ſtags' ſinews, and the neſts of a particular ſpecies of birds. The former they dry in the ſun, afterwards cover them over with nutmeg and pepper, and ſhut them up in a cloſe veſſel, to be ready when they have occaſion to uſe them. When they intend to dreſs them, they firſt ſoften them, by ſteeping them in rice-water; they then ſtew them in that in which kid's fleſh has been previouſly boiled, and ſeaſon them with a variety of ſpices.

With regard to the neſts, they are procured from the rocks on the coaſts of *Tong-king*, *Java*

Java and *Cochinchina*, and other neighbouring places. They are made by certain birds, the plumage of which has a great reſemblance to that of our ſwallows; they alſo conſtruct their neſts almoſt in the ſame manner, except that, inſtead of clay, they employ ſmall fiſhes, which they have the art of cementing together with a kind of ſcum that floats on the ſurface of the ſea. Theſe neſts are torn from the rocks as ſoon as the young ones have taken flight; for it is the neſts alone, and not the birds, that are ſought after; and whole barks are loaded with this commodity, which becomes a very profitable branch of commerce for the inhabitants of thoſe places. The property of this ſingular food, is, to give a moſt agreeable reliſh to whatever is mixed with it. Other diſhes are introduced at theſe repaſts, which are highly prized by the Chineſe, though they might ſound harſhly to the ears of an European *Apicius*.—A Chineſe mandarin eats, with the greateſt avidity, the fleſh of wild horſes, the paws of a bear, and the feet of various wild animals. The greater part of theſe proviſions are brought them from *Siam*, *Camboya* and *Tartary*. The ſalt with which they are covered before they are tranſported thence, preſerves them

them from corruption. We muſt add, that the Chineſe have plenty of game, poultry, fiſh and aquatic birds.

The inhabitants of the ſouthern provinces feed more on rice than wheat, though there is abundance of the latter in the country. They form it into ſmall loaves, which they bake in leſs than a quarter of an hour, by holding them over the ſteam of boiling water: they are exceedingly ſoft and tender. They are, however, more agreeable to the taſte of an European, when they have been a little toaſted before being baked. In the province of *Chan-tong* they make alſo a kind of thin cake of wheat, in the compoſition of which, ſome herbs are uſed that excite and provoke the appetite. The bread produced from this mixture is very agreeable.

Their wines have no reſemblance to ours, either in taſte or quality: they do not procure them from the vine, but from rice. That which is uſed for this purpoſe is of a particular kind; and there are different methods of employing it: the moſt common is, to lay the rice to ſteep for twenty or thirty days in water, into which ingredients of a different nature are ſucceſſively thrown; they afterwards boil it; and, as ſoon as it becomes diſſolved by the heat, it immediately

diately ferments, and throws up a vaporous ſcum, not much unlike that of our new wines. A very pure liquor is found under this ſcum, which is drawn off, and poured into earthen veſſels well varniſhed. Of the remaining lees a kind of ſpirit is made, which is little inferior in ſtrength to ſome of ours in Europe: it is even ſometimes ſtronger, and much more inflammable.

The wine made at *Vou-ſie*, a city of the third claſs, is much eſteemed; and it is to the excellence of its water, that the ſuperiority of its wine is attributed: however, that of *Chao-king* is in greater requeſt, becauſe it is conſidered to be much more wholeſome. Theſe wines are tranſported to every part of China; they are admitted into the capital; and the mandarins uſe no other at their tables.

The Chineſe, or rather the Tartars, uſe alſo another kind of wine, of which we can have no idea in Europe: it is called *lamb wine*. It is very ſtrong; but it has a diſagreeable ſmell.—The ſame may be ſaid of a kind of ſpirits procured from the fleſh of ſheep. The emperor *Kang-hi* ſometimes uſed it; but we have reaſon to believe, that he would have preferred ſome of our Coniac.

Such is the food, and ſuch the liquors which the Chineſe uſe at their entertainments. It may be needleſs here to remark, that an entertainment exceeds the bounds of an ordinary repaſt. The Chineſe are naturally ſober. Citizens, in eaſy circumſtances, live chiefly on pork: they eat of it every day; and, on that account, they breed a great number of hogs. Their fleſh is much eaſier of digeſtion, and more agreeable to the taſte, than that of ours in Europe; and none of thoſe inconveniencies are to be apprehended from this food which are generally occaſioned by it in other Aſiatic countries. The Chineſe hams are in high eſtimation.

The common people, who are the ſuffering part in every country, live very poorly in China, as well as elſewhere: they are ſatisfied, in times of ſcarcity, with the fleſh of horſes and dogs.—That of cats and rats is alſo ſold publicly in the ſtreets.

The immenſe population of China prevents the eaſe and convenience of the greater number. In ſuch a country, an extenſive commerce ſhould be united to the higheſt cultivation.—The Chineſe have not neglected the latter; but they are not yet fully ſenſible of the importance of the former.

CHAP.

CHAP. VI.

PUBLIC AND PRIVATE REJOICINGS.

WE have already ſeen in what manner the emperor of China celebrates the vernal feſtival. It is celebrated alſo on the ſame day throughout the reſt of the empire. In the morning, the governor of every city comes forth from his palace, crowned with flowers, and enters his chair, in which he is carried, amidſt the noiſe of different inſtruments, which precede it; a number of people bearing ſtandards, lighted flambeaux, &c. walk before the muſicians; and the chair is ſurrounded or followed by ſeveral litters covered with ſilk carpets, upon which are repreſented, either ſome illuſtrious perſons, who have ſupported and encouraged agriculture, or ſome hiſtorical painting on the ſame ſubject. The ſtreets are hung with carpets; triumphal arches are erected at certain diſtances; lanterns are every where diſplayed, and all the houſes are illuminated. A large figure, made of baked earth, repreſenting a cow with gilt horns, is carried in proceſſion during this ceremony: forty men are

ſometimes ſcarcely ſufficient to ſupport it. A child, with one foot naked, and the other ſhod, which is called the *Spirit of Labour and Diligence*, follows, and keeps continually beating the image with a rod, to make it advance. Labourers, armed with their implements of huſbandry, march behind; and a number of comedians, and people in maſks, cloſe the rear, whoſe grotcſque appearance and attitudes afford much entertainment to the populace.

The governor advances towards the eaſtern gate, as if he intended to go and meet the ſpring, and then returns to his palace in the ſame order. After this, the cow is ſtripped of all its ornaments; and a prodigious number of earthen calves are taken from its belly, which are diſtributed among the crowd. The large figure itſelf is broken in pieces, and diſtributed alſo in like manner. The governor then puts an end to the ceremony, by making a ſhort oration in praiſe of agriculture, in which he endeavours to excite his hearers not to neglect ſo uſeful and valuable an art.

The Chineſe have alſo two other feſtivals, which are celebrated with ſtill more pomp and ſplendour than that now deſcribed. One of them is on the commencement of the year;

the other is called the *feaſt of lanterns.* During the celebration of the firſt, all affairs, whether private or public, are ſuſpended; the tribunals are ſhut; the poſts are ſtopped; preſents are given and received; the inferior mandarins go to pay their reſpects to their ſuperiors, children to their parents, and ſervants to their maſters. &c. 'This,' ſays F. *Du Halde*, 'is what they 'call *taking leave of the old year.*' All the family aſſemble in the evening, and partake of a grand repaſt. To this no ſtranger is admitted; but they become a little more ſociable on the day following; and their whole time is employed in plays, diverſions and feaſting. The ſhops are every where ſhut; and all the people, dreſſed out in their richeſt attire, go to viſit their parents, friends or patrons. Nothing, in this reſpect, can have a greater reſemblance to our viſits on the firſt day of the new year; but the Chineſe have eſtabliſhed, as a grand feſtival, what we only conſider as an irkſome and diſagreeable rule of fashionable ceremony.

The feaſt of lanterns is fixed for the fifteenth day of the firſt month; but it begins on the evening of the thirteenth, and does not end till that of the ſixteenth. It is eaſier to deſcribe this feſtival than to diſcover its origin, or the

period at which it was firſt celebrated. It is univerſal throughout the empire; and we may ſay, that all China is illuminated on the ſame day, and at the ſame hour. Every city and village, the ſhores of the ſea, and the banks of all the rivers, are hung with lanterns, of various ſhapes and ſizes. Some of them are even ſeen in the courts, and in the windows of the pooreſt inhabitants. Rich people ſometimes expend eight or nine pounds ſterling, for one lantern; and thoſe which the emperor, viceroys and great mandarins order to be made, coſt ſometimes an hundred or an hundred and fifty pounds each. The opera of *Panurgus*, which lately gave us a faint ſketch of this ceremony, was not carried to ſuch a degree of magnificence.

Theſe lanterns are very large; ſome of them are compoſed of ſix wooden frames, either painted or neatly gilt, and filled up with pieces of fine tranſparent ſilk, upon which are painted flowers, animals and human figures; others are round, and made of a blue, tranſparent kind of horn. Several lamps, and a great number of wax-candles, are put into theſe lanterns; to the corners of each are fixed ſtreamers of ſattin and ſilk of different colours; and a curious

rious piece of carved-work is placed over its top.

The Chineſe are acquainted with our *magic lantern*, which they uſe in this feſtival: perhaps we have borrowed it from them.

'At other times,' ſays F. *Du Halde*, 'they 'cauſe ſhadows to appear, which repreſent 'princes and princeſſes, ſoldiers, buffoons and 'other characters, the geſtures of which are ſo 'conformable to the words of thoſe who put 'them in motion, that one is almoſt induced 'to believe that they ſpeak in reality.' Theſe ſeem to be exactly the ſame as our *Ombres Chinoiſes*, exhibited at the *Palais Royal*.

Beſides this, they have the art of forming a ſnake, ſixty or eighty feet in length, filled with lights, in the inſide, from the head to the tail; and of making it twiſt itſelf into different forms, and move about in the ſame manner as a real ſerpent.

The Chineſe fire-works, ſo juſtly celebrated, are diſplayed in all their varieties during this feſtival. A large one is exhibited in each quarter of the city. One of the miſſionaries particularly mentions two that appear to be very curious. The body of the fire-work repreſented a vine-arbour, covered with red grapes, which

burnt without being conſumed; and the parts that compoſed it, remained a long time before they were waſted. They had the appearance of red grapes, green leaves, branches, &c. &c. The other was exhibited in the preſence, and at the expence, of the emperor *Kang-hi*. It began by half a dozen of large cylinders, which were ſuſpended from long ſtakes driven into the earth. Theſe cylinders threw up flames in the air, which roſe to the height of twelve feet, and afterwards fell down in the form of golden rain.

'This ſpectacle,' ſays the former relator, 'was followed by a large box, filled with different works, and ſuſpended from two poſts, or pillars, which threw up a ſhower of fire, with ſeveral lanterns, and ſentences written in large characters of the colour of burning ſulphur, and afterwards ſix branched candleſticks, that formed pillars with different ſtories of lights, ranged in white and ſilver-coloured circles, which made a moſt beautiful appearance, and in a moment converted the night into day.

'At length, the emperor, with his own hands, ſet fire to one part of the work, which, in a moment, was communicated to every corner

'of

'of the place, though eighty feet in length 'and about forty or fifty broad. The fire having reached ſeveral poles, and paper figures, 'which were planted in different parts, a prodigious multitude of rockets, and other works, 'burſt into the air, where they ſeemed to ſport 'and play for ſome time; and a great number 'of lanterns and chandeliers were lighted up 'in an inſtant.

'This ſport continued for above half an hour; 'and, from time to time, violet and bluiſh-'coloured flames appeared in ſeveral places, 'which repreſented bunches of grapes in a 'vine-arbour, &c.' The art of pyrotechny may perhaps be carried farther at preſent in France; but, in the reign of *Kang-hi*, the Chineſe were, in that reſpect, ſuperior to all Europe.

The Chineſe endeavour to render every public ceremony as ſtriking as poſſible. A viceroy never quits his palace but with a pomp truly regal: his ordinary train conſiſts of an hundred men. He is then dreſſed in his robes of ceremony, and appears in a chair elegantly gilt, which is borne upon the ſhoulders of eight domeſtics. Two drummers, march before the guards, and beat upon copper baſons, to give notice of his approach: eight other attendants

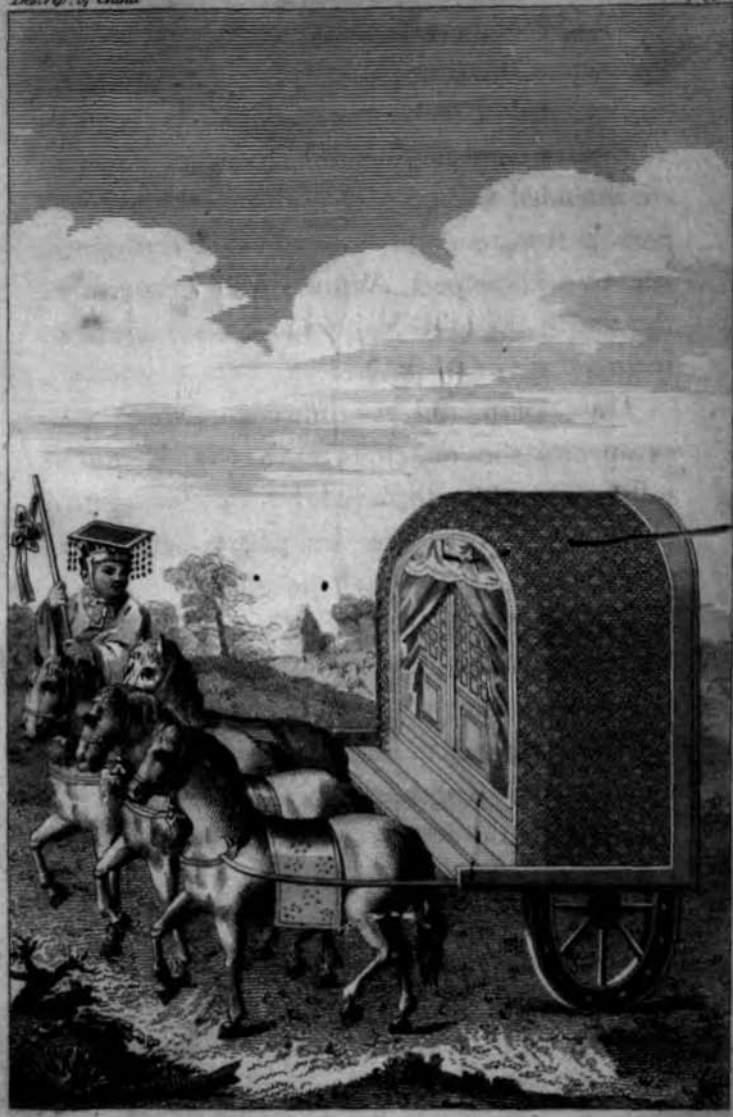
carry ſtandards of wood varniſhed, upon which are inſcribed, in large characters, all his titles of honour; after theſe, come fourteen flags with the ſymbols of his office, ſuch as the dragon, tyger, phœnix, flying tortoiſe, and other winged animals. Six officers, each of whom bears a piece of board ſhaped like a large ſhovel, on which are written, in large golden characters, the particular qualities of the mandarin: two others carry, one a large triple umbrella of yellow ſilk; and the ſecond, the cover in which this umbrella is kept. Two archers on horſeback precede the firſt guards; the latter are followed by others, armed with a kind of weapons, compoſed of hooked blades, fixed perpendicularly to long poles ornamented with four tufts of ſilk, placed at a ſmall diſtance one above another. Behind theſe are two other files of ſoldiers, ſome of whom carry large maces with long handles; others, iron maces in the ſhape of a ſnake; others are armed with huge hammers; and thoſe who are behind them, carry long battle-axes in the form of a creſcent; others follow, who have battle-axes of a different kind; and behind theſe are ſome with hooked weapons, like thoſe already mentioned. But this is not all.—Soldiers, armed

armed with triple-pointed ſpears, arrows, or battle-axes, march behind and before two men who carry a kind of box, which contains the viceroy's ſeal. Then come two other drummers, to give notice of his approach. Two officers, having on their heads felt hats covered with plumes of feathers, and each armed with a cane, recommend regularity and good behaviour to the ſurrounding multitude. Two others bear maces in the form of gilt dragons. Theſe again are followed by a number of magiſtrates and officers of juſtice, ſome of whom are armed with whips, or flat ſticks, while others carry chains, hangers and ſilk ſcarfs. Two ſtandard-bearers, and a captain, command this company, which immediately precedes the governor. Pages and footmen ſurround his chair; and an officer always attends him, who carries a large fan in the form of a ſcreen; ſeveral guards, differently armed, follow him, together with enſigns, and other officers, who are alſo followed by a great number of domeſtics, all on horſeback, who carry various neceſſaries for the uſe of the mandarin; ſuch as a ſecond cap, incloſed in its cover.

If he marches in the night-time, inſtead of flambeaux, as is cuſtomary in Europe, large lan-

lanterns, exceedingly pretty, are carried before him, upon the tranſparent part of which, his quality, titles, and rank as mandarin, are written in very conſpicuous characters. Theſe are intended alſo to give notice to the paſſengers to ſtop, and to thoſe who are ſitting, to riſe up with reſpect. Whoever neglects either the one or the other, is ſure to receive a ſevere baſtinading.

This pomp and magnificence, which accompanies the march of a viceroy, is much inferior to that diſplayed by the ſovereign, either when he leaves his palace, upon any public occaſion, or when he goes to ſacrifice in the temple of the *Tien*. The march begins by twenty-four drummers, ranged in two lines, and twenty-four trumpeters, placed in the ſame manner. Their trumpets are above three feet in length, and about eight inches diameter at the lower end: they are made of a kind of wood, named by the Chineſe, *ou-tong-chu*, and ornamented with rings of gold. In ſhape, they pretty much reſemble a bell, and their ſound is peculiarly adapted to that of the drums. This firſt troop is followed by twenty-four men, armed with ſticks ſeven feet long, varniſhed green, and decorated with gilt foliage.



Carriage of the Princesses.

foliage. Behind theſe march an hundred ſoldiers, armed with halberds, the points of which terminate in a creſcent, and a hundred mace-bearers, whoſe lances are covered with red varniſh, interſperſed with flowers, and gilt at the extremities. Four hundred large lanterns, of elegant workmanſhip, and beautifully ornamented, next make their appearance: they are borne by the ſame number of men, as well as four hundred flambeaux, made of a kind of wood, which burns long, and diffuſes a great light. After theſe, come two hundred men, carrying lances, ſome of which are ornamented with tufts of ſilk of different colours; others, with the tails of foxes, panthers, and other animals; twenty-four banners, upon which are painted the ſigns of the zodiac, which the Chineſe divide into twenty-four parts; fifty-ſix other banners, on which are repreſented different cluſters of ſtars, according to their arrangement in the heavens; two hundred fans, ſupported by long gilded ſtakes, and having the figures of different animals painted upon them. Next to theſe appears the emperor, ſuperbly dreſſed, and mounted on a beautiful horſe, richly capariſoned. A ſuperb umbrella, of a prodigious ſize, which covers both the prince

prince and his horſe, and ſhelters them from the ſun, is ſupported by thoſe who are neareſt his perſon. An hundred lance-bearers, the pages of the bed-chamber, and ten valets, each with a led horſe, ſurround the monarch: the bridles and ſaddles of theſe horſes are ornamented with gold and precious ſtones.

All the princes of the blood, nobility, principal mandarins, and the grandees of the court, in their habits of ceremony, next follow, with great order, in two lines. After theſe, five hundred young gentlemen belonging to the palace, richly dreſſed; a thouſand footmen, in red robes, interſperſed with flowers and ſtars embroidered in gold and ſilver; an open chair, carried by thirty-ſix men, and followed by a very large one, which is ſhut. The latter employs an hundred and twenty porters. Each of theſe chairs is guarded by fifty men, as well as each of the four large chariots that come after. Two of the chariots are drawn by elephants; the remainder, by horſes covered with embroidered houſings. But, what will appear ſtill more aſtoniſhing, is, this grand cavalcade is cloſed by two thouſand mandarins of letters, and two thouſand mandarins of arms. Our kings have often been attended by ſeveral thouſands

ſands of men; but there never were two thouſand men of letters among them.

Sometimes the great mandarins, and the emperor himſelf, travel in barks. Their attendance is then ſomething different; but the magnificence is almoſt the ſame.

CHAP. VII.

PRIVATE DIVERSIONS OF THE CHINESE.

AS the Chineſe employ moſt of their time in attending to their duty as members of ſociety, they beſtow very little on amuſements. They are naturally a grave people, and ſeldom aſſume an air of gaiety, but in compliance with ſome order, or through cuſtom. They, however, have comedians, and theatrical pieces, both comic and tragic; but they have no public theatres authoriſed by government. The greater part of their actors are ſtrollers, who go about to the houſes of thoſe who are able to pay them. About twenty years ago, we were much amuſed with a Chineſe ballet; but we have no reaſon to believe that dancing is practiſed in China.

The

The Emperor of China in his Carriage of Ceremony.

The pleaſure of hunting, which our nobility in Europe wiſh to confine entirely to themſelves, is free to every perſon in China. Whoever is deſirous of enjoying it alone, cauſes a great quantity of game to be ſhut up in a cloſe park. Every farmer is at liberty to prevent the deſtruction of his crops, by killing all thoſe animals which come to ravage his fields.

Fiſhing is conſidered by the Chineſe rather as an object of commerce and induſtry than amuſement. They catch fiſh by various methods: in their great fiſheries, they uſe nets; but private people employ a line. They uſe alſo for this purpoſe, in certain provinces, a kind of bird, the plumage of which greatly reſembles that of a raven; but its neck and bill are much longer: the latter is very ſharp and hooked. This bird is trained to catch fiſh, almoſt in the ſame manner as dogs are taught to purſue game,

This method of fiſhing is practiſed in boats, great numbers of which may be ſeen on the river, about ſun-riſing, with the fiſhing-birds perched on their prows. The fiſhermen make ſeveral turns with their boats; after which, they beat the water very ſtrongly with one of their oars. The cormorants (for this ſeems to be the

the name proper for theſe birds), upon this ſignal, immediately diſperſe themſelves, plunge into the river, and, diving, ſeize by the middle whatever fiſh they can; they then riſe to the ſurface, and each carries its capture to the boat to which it belongs. The fiſherman receives the fiſh, lays hold of the bird, turns its head downwards, and, ſtroaking its neck with his hand, makes it diſgorge all thoſe ſmall fiſh it has ſwallowed, and which are prevented from getting into its ſtomach, by a ring placed on purpoſe to confine its gullet. When they have done fiſhing, the ring is taken off, and they are then ſuffered to feed. It is very remarkable, that, if any of the fiſh are too large, theſe birds mutually aſſiſt one another: one takes it by the tail, another by the head, and in this manner they tranſport it to their maſter.

There is another method of fiſhing, which, though very ſimple, is known only to the Chineſe. They nail a board, about two feet in breadth, which is covered with a white ſhining kind of varniſh, upon the edges of a long, narrow boat, from one end to the other. This board is placed in ſuch a manner, that it ſlopes almoſt imperceptibly, until it reaches the water: it is only uſed in the night-time; and it is al-

ways turned towards the moon, in order that the reflection of the light may increaſe its brightneſs and ſplendour. The fiſh, which, in ſporting, often miſtake this varniſhed plank for the water, on account of its colour, throw themſelves towards it, and fall into the boat.

The ſoldiers alſo have a peculiar method of fiſhing with a bow and arrow; the latter of which is fixed to the bow by a ſtring, both to prevent it from being loſt, and to enable them to draw out the fiſh which the arrow has pierced: others make uſe of tridents, to catch large fiſh which are ſometimes found in the mud.

Theſe are almoſt all the amuſements in which the Chineſe indulge themſelves. They are entirely ignorant of all games of chance. They have muſicians and ſingers, as we formerly had *troubadours* and minſtrels; but they are far from having *operas*, or any regular ſpectacle deſerving of notice.

The Chineſe can enjoy no amuſements but thoſe authoriſed by their laws reſpecting ceremonies. The law has even eſtabliſhed the cuſtom of having three public entertainments annually in every city of the third claſs, and determined what kind of gueſts can be admitted

to

to them. They muſt be either doctors of unſpotted reputation, mandarins of law or arms, who have retired from public life, aged heads of families, or citizens diſtinguiſhed by their probity and virtue. The principal mandarin of each diſtrict muſt always officiate as preſident, and the law has alſo regulated, in the minuteſt manner, every thing that relates to the ceremonial of the repaſt. This inſtitution is principally intended to preſerve, among the people of every diſtrict, that mutual regard and friendſhip, which is too often forgotten in other countries—a neglect which gives riſe to many quarrels, and fatal diſputes. What may ſerve to prove that the Chineſe obſerve the greateſt gravity at theſe aſſemblies is, that, inſtead of reading the epigram or ballad of the day, as among us, they always read ſome articles of the law; and the preſident adds, in the name, and by the order of the emperor, 'If we have been aſſembled here, to this ſo-'lemn feſtival, it is not ſo much to enjoy the 'pleaſure of eating and drinking together, as 'to give us an opportunity of encouraging, 'and exciting one another to ſignaliſe our 'fidelity towards the prince, our piety towards 'fathers and mothers, our affection for our

'brothers, our eſteem for our elders, our re-
'ſpect for our relations, our attachment to our
'friends, and our deſire to promote peace
'and concord among our fellow-citizens and
'neighbours.' * Beſides this, the airs which the muſicians ſing, and even the muſic that accompanies them, all tend to the ſame purpoſe as the ſpeech of the preſident. Such a banquet may be called, with great propriety, an aſſembly of inſtruction.

CHAP. VIII.

PUBLIC AND PRIVATE CEREMONIES OF THE CHINESE. THEIR MANNER OF SALUTING WHEN THEY VISIT.

THE ceremonies of the Chineſe depend more upon poſitive laws, than on cuſtom. The law has regulated every thing on this head, which to us appears to be of very little importance. Every perſon, from the chiefs of the firſt claſs, to the humbleſt individual in the loweſt, is perfectly

* New Memoirs reſpecting China, Vol. IV. p. 148.

acquainted

acquainted with the titles he muſt give to others, and with thoſe that are due to himſelf; he knows alſo what marks of politeneſs he has reaſon to expect, and thoſe which it is his duty to ſhew; the honours he can accept, and thoſe which he ought to pay. In China there are no diſputes concerning rank and precedency, two points which, in other countries, have produced ſo many quarrels, occaſioned ſo much bloodſhed, and propagated enmity, that has been even tranſmitted to ſucceeding generations.

A viſit in China is conſidered as an affair of very great ſolemnity. It requires formal preliminaries, with which the Europeans are not acquainted, or which, at leaſt, they have thought proper to lay aſide. But let us firſt ſpeak of thoſe viſits, which are paid by the inhabitants of any city to the governor. They are always accompanied with preſents, of more or leſs value. It is cuſtomary, alſo, to add to them a long varniſhed box, ornamented with gilded flowers, and divided in the inſide into eight or twelve ſmall compartments, which are filled with different kinds of ſweetmeats.

As ſoon as the viſiters have reached the hall, in which the ceremony is to be performed,

they all range themſelves in a line, make a profound reverence, throw themſelves on their knees, and bend their heads even to the earth, unleſs the governor raiſes them up, which he generally does. Sometimes the moſt conſiderable among them takes a cup filled with wine, lifts it up with both his hands, preſents it to the governor, and pronounces aloud, by way of prayer, *To-tſiou, behold the wine which brings happineſs. Cheou-tſiou, behold the wine which gives length of days.* A moment after another advances, and, lifting up ſome ſweetmeats in the ſame manner, preſents them, with reſpect, to the mandarin. *Behold*, ſays he, *the ſugar of long life:* others repeat the like ceremonies three times, and always with the ſame wiſhes. When a governor has diſtinguiſhed himſelf by his zeal, and by his mildneſs towards the people, which ſometimes happens, the literati of his diſtrict have recourſe to a peculiar expedient, in order to acquaint him, that he is univerſally eſteemed. They cauſe a dreſs to be made for him, which is compoſed of ſmall ſquare pieces of ſattin; ſome red, others blue, green, black, yellow, &c. His birth-day is choſen as a time proper for preſenting him this dreſs, which they carry, with great ceremony,

mony, amidſt the ſound of different muſical inſtruments. When they arrive, they are introduced into the outer hall, which ſerves the mandarin as a tribunal; their preſence is announced, and the magiſtrate himſelf, ſoon after, makes his appearance. They then preſent this veſtment, and beg him to put it on. The mandarin at firſt refuſes, and declares he has not merited that honour; but he at length yields to the intreaties of the literati, and the prayers of the people. They then make him put on this chequered garment, the different colours of which are ſuppoſed to repreſent all the nations that wear different dreſſes, and to inform the mandarin, that he is worthy of ruling them all.

He wears this veſtment only once; but it is carefully preſerved in his family, as a mark of diſtinction and honour; and it is ſo much the more valuable, as it appears never to have been proſtituted.

A viſit to a ſuperior muſt always be paid before dinner, and it muſt be paid, if not faſting, at leaſt before one has taſted wine. A mandarin would conſider it as a groſs inſult, did the perſon who viſits him, in the leaſt ſmell of this liquor. However, if a viſit is returned the ſame day it is received, it may be done

after dinner. This is a mark of attention and reſpect, which excuſes every thing.

The commencement of every year, certain eſtabliſhed feſtivals, the marriage of a friend, the birth of a ſon, the time of his being promoted to ſome office, when any of the family dies, or when one undertakes a long journey, or when a friend does the ſame, &c. are all days on which, according to the rules of Chineſe politeneſs, viſits muſt be paid and received; and people always carry with them, on ſuch occaſions, certain preſents ſuited to the taſte and wants of thoſe whom they viſit.

No perſon in China can pay a viſit, without previouſly ſending a viſiting card, called *Tie-tſée*, to the porter of the perſon to whom the honour is intended. This card is of red paper, beſprinkled with a few gilded flowers, and folded up in the form of a ſcreen. The viſiter's name is written on one of the folds; and the ſtyle of the card is more or leſs reſpectful, according to the rank and quality of the perſon to whom it is ſent. They will ſay, for example, 'Your Lordſhip's ſincere and affectionate friend, and the perpetual diſciple 'of your doctrine, preſents himſelf in that 'quality, to pay his reſpects, and to make 'you

'you a bow, even to the earth, *Tun-cheou-*
'*pai.*' If the viſit is deſigned to an intimate friend, or to a perſon of ordinary rank, the *Tie-tſée* is, for the moſt part, only a leaf of plain paper; but if either the writer, or the perſon who receives it, be in mourning, it is of black paper.

Viſits may be avoided, if thoſe to whom they are intended be of ſuperior rank to thoſe who propoſe to pay them. By receiving one's *Tie-tſée*, or card, one is ſuppoſed to receive the viſit. The porter is deſired to tell the viſiter that, in order to put him to as little trouble as poſſible, he is begged not to get out of his chair. After which, either on the ſame day, or on ſome of the three following, the perſon viſited, in turn, preſents a *Tie-tſée*, which is only ſimply received, or followed by a real viſit.

The following ceremonial is uſed by the great, when they accept an intended viſit. We ſuppoſe here, that the perſon who pays it is of diſtinguiſhed rank. He is firſt conducted, without quitting his chair, through the two outer courts of the tribunal, which are very ſpacious, and when he approaches the entry of the hall, the maſter of the houſe comes to receive him.

When he arrives at this hall, he finds two domeſtics, who hold the umbrella and large fan of their maſter, inclined towards one another, and which have hitherto prevented him from being ſeen. The ſtranger himſelf is concealed behind a large fan, which is held by one of his attendants, and who never retires until his maſter is near enough to ſalute the perſon whom he has come to viſit.

Then commence all thoſe formalities, which are ſo minutely pointed out in the Chineſe book of ceremonies. This book determines the number of ſalutations that one muſt make, by bending the head towards the breaſt, the terms that muſt be uſed, the titles of honour neceſſary to be given, the reciprocal genuflections each muſt make, and the ſteps they muſt take to be ſometimes on the right ſide, and ſometimes on the left. The maſter of the houſe, by a motion of his hand, invites the ſtranger to enter, and at the ſame time pronounces only the word *Tſin-tſin*; the viſiter replies by *Pou-can*, that is to ſay, I dare not; after which they both enter. The maſter of the houſe then reſpectfully ſalutes the chair which is deſtined for him; he even wipes it with his robe,

robe, to remove the duſt, or rather to make him obſerve that the chair is clean.

As ſoon as they are ſeated, the viſiter, with a grave and ſerious air, explains the motive of his viſit. The perſon viſited replies with the ſame gravity, and frequently bends his body. They muſt both ſit upright, avoid leaning againſt the back of the chair, caſt their eyes a little downwards, have their hands placed on their knees, and their feet ſtretched out, and in the ſame direction: the leaſt air of abſence, or inattention, would be conſidered as an inſult.

A little time after, a domeſtic, properly dreſſed, brings in, upon a tea-board, as many cups of tea as the hall contains perſons. The manner of taking the cup, of carrying it to the mouth, and of returning it to the domeſtic, form ſo many articles of the book of ceremonies, which muſt all be obſerved with the moſt rigid minuteneſs and punctuality.

The ceremonies at departure are equally formal, though of leſs conſequence. The maſter of the houſe conducts you to your chair, he ſees you enter, and waits until the porters have taken it up. You then bid him once more adieu, and he again returns you the compliment.

We

We have already ſaid that viſits generally are accompanied with preſents; when that is the caſe, to the *Tie-tſée*, or viſiting card, is added a *Ly-tan*. This is a piece of red paper, upon which are written the name of the perſon who ſends the preſent, and the number of the articles that compoſe it. If the viſiter comes in perſon, he delivers the billet himſelf, which the maſter of the houſe receives with his own hand, and afterwards delivers to one of his domeſtics. A profound bow is generally the return by way of thanks. The billet, however, is never read until the viſiter has retired, and it is then that the perſon for whom the preſents are intended, receives or rejects ſuch of them as he thinks proper. The billet is always kept, if the whole or any part of them are accepted. In the former caſe a note of thanks is written; the ſame thing is done if only a few articles are ſelected, with this difference, that thoſe which are returned are mentioned in the note. If nothing is kept, the billet is only ſent back, but always accompanied with another, in which the perſon, for whom the preſent was intended, begs to be excuſed, and returns thanks. *Pi-ſie*, cry they, *theſe are pearls*; *I dare not touch them*.

If

If the perſon, who makes the preſent, thinks proper to ſend it by one of his domeſtics, together with a *Tie-tſée*, it is received with the ſame ceremonies as if it were preſented by the maſter. Sometimes a card is ſent, ſignifying the intention of ſending a certain preſent; in ſuch a caſe, the perſon to whom the offer is made, marks with a pencil the articles which he accepts, and they are immediately bought and ſent him. A note of thanks is then written, to which is added, if any of the articles are returned, *Tu-pi, with regard to the reſt, they are valuable pearls.* We have already ſaid that the uſe of pearls is forbidden in China.

Epiſtolary correſpondence, even between private individuals, is always attended with certain eſtabliſhed ceremonies, and theſe become more complicated, if one writes to a perſon of rank or diſtinction. It is then neceſſary to uſe a piece of white paper, which has ten or twelve folds: the letter muſt begin on the ſecond, and the ſignature muſt be written on the laſt.

The characters employed are alſo different according to the circumſtances. The ſmaller they are, they are conſidered as ſo much the more

more reſpectful. The words uſed, and the diſtance left between the lines, are alſo to be ſuited to the rank of the perſon to whom the letter is addreſſed. But in all caſes whatever, the ſtyle muſt be different from that uſed in common converſation. Two ſeals muſt alſo be affixed to it, one over the ſignature, and the other above the firſt characters of the letter. Some are contented with placing a ſeal upon the ſmall bag, which ſerves it as a cover; of theſe there are various kinds, ſome of which are ornamented with a beautiful border: another cuſtom, which we have ſtolen from the Chineſe; but among them the cover muſt always be double. On the firſt are written theſe two words, *Nuy-han, the letter is within.* The packet is incloſed in a ſecond cover, thicker than the former, which is alſo partly covered by a band of red paper, on which are traced out, in large characters, the name and quality of the perſon to whom the letter is addreſſed. On one ſide is written, in ſmaller characters, the name of the province, city or place, where he reſides; on this cover they likewiſe write the date. This ſecond bag is cloſed at both ends, and a ſeal is placed upon each of theſe, with the words *Hou-fong*, that is to ſay, *ſecured and ſealed.*

The manner of ſaluting in China, even among people of moderate rank, is much leſs expeditious than ours. Something more is required there than ſimply bowing or lifting the hat. A common ſalutation conſiſts in joining both hands together before the breaſt, moving them in an affectionate manner, bending the head a little, and reciprocally pronouncing *Tſin-tſin*, a complimentary word, which has almoſt the ſame ſignification as thoſe that we uſe when we ſay *your humble ſervant*. When one meets a perſon of ſuperior rank, it is then neceſſary to join the hands, raiſe them above the forehead, afterwards bring them down to the earth, and make a profound bow with the whole body.

When two perſons who are acquainted meet after an abſence of any time, they both fall on their knees oppoſite one another, bend their bodies to the earth, then raiſe them up, and repeat the ſame ceremonies two or three times. At an ordinary interview, the common phraſe *how d'ye do?* is uſed, and the anſwer is: *very well, thanks to your abundant felicity, Cao-lao-ye-hung-fo.* When the Chineſe ſee a man who is in good health, they ſay to him *Yung-fo*, that is to ſay, *proſperity is painted in your looks; you have a happy countenance.*

When

When a Chineſe gives himſelf any trouble to oblige another; Ah! ſays the latter, *you are laviſh of your heart!* When the ſervice is rendered, *Ste-pou-tſin*, ſays the perſon on whom the obligation is conferred, *my thanks cannot have an end.* Does any one offer to do a piece of kindneſs to another—the anſwer is, *Poucan, Poucan, Poucan*; *I dare not, I dare not, I dare not.* It is alſo cuſtomary, at the end of a ſumptuous banquet, to ſay to thoſe who have been entertained, *Yeou-man*, or *Tai-man*; *we have given you a poor reception*; *we have treated you very ill.*

When two mandarins, of equal rank, meet in the ſtreet, they never quit their chairs; each joins both hands, moves them downwards, then raiſes them to the forehead, and this ſalutation is repeated until they are out of each other's ſight; but if one of the two be of higher rank than the other, the latter orders his chair to ſtop; if he is on horſeback, he diſmounts, and makes a profound bow to his ſuperior. In a word, politeneſs in China is as prevalent even in villages as in cities; and, as it has been eſtabliſhed into a law, it is attended with as little ſincerity in the one as in the other.

CHAP.

CHAP. IX.

PRECEDING CONTINUED.

MANNER OF CONVERSING. FORMS OBSERVED IN CERTAIN CASES.

A Chineſe, who addreſſes his ſuperior, ſpeaks neither in the firſt nor in the ſecond perſon. He will not ſay *I*, nor will he ſay *you*. He will ſay, for example, if he ſpeaks of a favour received, *the ſervice which his lordſhip has rendered to his little ſervant, has been very acceptable to him.* A ſon, who ſpeaks to his father, never ſtyles himſelf his ſon, but his grandſon, though he may be the oldeſt of the family, and perhaps father of a family himſelf.

He will alſo often make uſe of his own name, that is to ſay, of the name given him at that period, for the Chineſe have different names, in ſucceſſion, agreeable to their age and rank. The family name is that which is given them at their birth; it is common to all thoſe who are deſcended from the ſame grandfather. A month after, the mother and father give a diminutive name to their ſon, which

is generally that of a flower, animal, &c. This name is changed when the youth begins to make ſome progreſs in his education at a public ſchool; the maſter then beſtows upon him ſome flattering appellation, which the pupil adds to his family name. When he has attained to manhood, he requeſts a new name from his friends, and this he retains during life, unleſs he has the good fortune to riſe to ſome dignity. He is then honoured with another, ſuited to his talents and office. No other muſt be afterwards given him, not even that of his family; but here, as well as every where elſe, people of very high rank diſpenſe with this attention.

We have already ſpoken of the pomp with which a viceroy appears in public. The honours paid him when he departs from a province, which he has governed with equity, moderation, and prudence, are very flattering becauſe they are voluntary. Scarcely has he left the capital, when he finds, on the highway, for the ſpace of two or three leagues, tables ranged at certain diſtances, each of which is ſurrounded with a long piece of ſilk, that hangs down to the earth. On theſe wax candles are placed, even in the open day; perfumes

are

are burnt upon them, and they are loaded with a profuſion of victuals, and various kinds of fruit, while tea and wine are prepared for him on others.

The people throw themſelves on their knees as he paſſes, and bow their heads even to the earth; ſome ſhed tears, or at leaſt pretend to do ſo; others beg him to diſmount, and receive the laſt teſtimonies of their gratitude; ſome preſent him wine and ſweetmeats, and others frequently pull off his boots, and give him new ones. Theſe boots, which, perhaps, have been uſed only one moment by the mandarin, are conſidered as a valuable monument. Thoſe which are firſt taken off, are placed in a kind of cage, and ſuſpended over the gate by which he quitted the city. The reſt are preſerved by his friends, with the ſame care as a French warrior would preſerve the ſword of Turenne or of Bayard.

CHAP. X.

TRADE OF THE CHINESE. THEIR MANNER OF BUYING AND SELLING.

WE do not pretend to be the panegyriſts of the Chineſe. In no country is miſtruſt more neceſſary than in China; it is even authoriſed by cuſtom and by law. Whoever intends to make a purchaſe muſt carry his balance with him, otherwiſe he runs a great riſk of being cheated in the weight of the pieces which he receives. We have already ſaid, that their weight alone regulates their value. The merchant conſiders it as an eſtabliſhed maxim, that the buyer's intention is to give as little as poſſible, and even nothing, if the vender would conſent. The latter, by the ſame manner of reaſoning, thinks himſelf authoriſed to draw as much from the other as he poſſibly can. It is not the merchant, ſay they, who cheats, it is the buyer who cheats himſelf.

The internal commerce of China is immenſe; that of all Europe is by no means to be compared with it; but, on the other hand, its

its foreign trade is much inferior to that of any of the grand commercial powers of Europe.

The great number of canals and rivers by which China is interſected, tend greatly to facilitate the conveyance of every kind of merchandiſe, and its prodigious population occaſions a rapid ſale. A ſingle merchant often tranſports to one city ſix thouſand caps, proper for the ſeaſon, and they are all ſold in three or four days. It is, beſides, not at all expenſive to commence ſhop-keeper in China. A family poſſeſs often but one crown, and ſometimes leſs, yet with this ſlender ſtock they begin trade; they purchaſe proviſions, which have always a ſure and ready ſale; the profits thence ariſing enable them to deal to a larger extent, and at the end of a few years it is not uncommon to ſee a petty ſhop converted into a warehouſe.

The moſt frequented fairs of Europe afford but a faint picture of that immenſe number of buyers and ſellers, with which the large cities of China are continually crowded. We may almoſt ſay, that the one-half are employed in over-reaching the other. It is above all againſt ſtrangers that the Chineſe merchants exerciſe,

without any ſenſe of ſhame, their inſatiable rapacity. Of this F. Du Halde gives a ſtriking example, which might be ſupported by many others. 'The captain of an Engliſh 'veſſel bargained with a Chineſe merchant, at '*Canton*, for ſeveral bales of ſilk, which the 'latter was to provide againſt a certain time. 'When they were ready, the captain went 'with his interpreter to the houſe of the Chi-'neſe merchant, to examine whether they 'were found and in good condition. On 'opening the firſt bale, he found it according 'to his wiſh, but all the reſt were damaged 'and good for nothing. The captain, on 'this, fell in a great paſſion, and reproached 'the Chineſe merchant in the ſevereſt terms 'for his diſhoneſty. The Chineſe, after having 'heard him for ſome time, with great coolneſs 'replied, blame, ſir, your knave of an inter-'preter; he aſſured me that you would not in-'ſpect the bales.'

The lower claſs of people are, above all, very dexterous in counterfeiting and adulterating every thing they ſell. Sometimes you think you have bought a capon, and you receive nothing but ſkin, all the reſt has been ſcooped out, and its place ſo ingeniouſly filled, that

that the deception cannot be diſcovered, till the moment you begin to eat it.

The counterfeit hams of the Chineſe have been often mentioned. They are made of a piece of wood, cut in the form of a ham, and coated over with a certain kind of earth, which is covered with hog's ſkin. The whole is ſo curiouſly painted and prepared, that a knife is neceſſary to detect the fraud*

The robbers in China ſignalize themſelves, alſo, by the dexterity and ingenuity which they diſplay in their profeſſion. They ſeldom have recourſe to acts of violence; they in-

* Numberleſs are the inſtances which might be given of the dexterity of the Chineſe in over-reaching ſtrangers. Mr. *Oſbeck* relates, that having obſerved, one day, a blind man carrying about for ſale, ſome of thoſe trees called by the Chineſe *Fo-kui*, he purchaſed one, which, to appearance, had fine double red and white flowers, but on cloſer examination, when he got to his apartment, he found that the flowers were taken from another tree, and that one *calyx* was ſo neatly fitted into the other, with nails made of bamboo, that he ſhould ſcarcely have diſcovered the deceit, had not the flowers begun to wither. The tree itſelf had buds, but not one open flower. 'I 'learned, from this inſtance,' adds Mr. *Oſbeck*, 'that 'thoſe who deal with the Chineſe, muſt uſe the utmoſt 'circumſpection, and even then they will run a great riſk 'of being cheated.'

troduce themſelves into a houſe, either privately, or by forming ſome connexion with the family. It is as difficult in China to guard againſt robbery, as it is to apprehend the criminal in the fact.

The Chineſe are not at all fitted for maritime commerce. Seldom do any of their veſſels ever go beyond the ſtraits of *Sunda*. Their longeſt voyages towards *Malacca* extend only to *Achen*; towards the ſtraits, as far as *Batavia*; and northward, as far as *Japan*. Their commerce with this iſland, conſidering the articles of exchange which they procure at *Camboya*, or at *Siam*, produces them cent. per cent.

Their trade with the Manillas is much leſs profitable; their gain, generally, is about fifty per cent. It is rather more conſiderable at Batavia, and the Dutch, beſides, ſpare no pains to invite the Chineſe among them. Chineſe traders go alſo, but leſs frequently, to *Achen*, *Malacca*, *Thor*, *Patan*, *Ligor*, belonging to Siam and Cochinchina. From theſe places they bring gold and tin, but eſpecially objects of luxury for the table, and ſome other more neceſſary articles.

One great obſtacle to the progreſs of maritime

ritime commerce among the Chineſe, is their indifference reſpecting that head, and the bad conſtruction of their veſſels. This they themſelves acknowledge; but to attempt to remove it, according to them, would be derogating from the laws, and ſubverting the conſtitution of the empire.

CHAP. XI.

FUNERAL RITES.

THESE are conſidered by the Chineſe as the moſt important of all their ceremonies. The day of one's death is always very ſplendid in China, and people receive more honour and homage at that period, than ever they did when alive.

A few moments after a perſon has expired, he is dreſſed out in his richeſt attire, and with every badge of his dignity. He is then placed in the coffin which has been purchaſed for him, or which he himſelf had provided in his life-time; for one of the moſt anxious cares that engage the attention of a Chineſe, is to prepare himſelf a coffin, and not to delegate

that buſineſs to his ſucceſſors. Thoſe, often, who are not worth above nine or ten piſtoles, employ the greater part of their money for this purpoſe. Sometimes the coffin remains twenty years uſeleſs in the family, and is conſidered by the head of it, as the moſt valuable piece of furniture in his poſſeſſion. In caſes of poverty, when all other means fail, the ſon often ſells himſelf, or becomes a ſlave, to procure his father a coffin.

Rich people frequently expend a thouſand crowns to have a coffin of precious wood, ornamented with different colours. Thoſe of citizens, who are only in eaſy circumſtances, are much leſs expenſive. They are formed of ſtrong planks, ſix inches in thickneſs, and often more, which laſt for many years. In order that they may better reſiſt the injuries of time, they are daubed over with pitch and bitumen, and afterwards varniſhed, which prevents them from exhaling any diſagreeable ſmell.

The cuſtom of opening dead bodies is not practiſed in China. It would be conſidered there as an act of cruelty, worthy of puniſhment, to ſeparate the heart and entrails from the body, in order to inter them apart. The Chineſe

Chineſe would be no leſs ſhocked and offended, to ſee, as in Europe, the bones of people deceaſed, heaped one upon another. A Chineſe is ſure of being always buried entire, unleſs he has loſt ſome of his limbs by accident. Their manner of interment is generally as follows: They firſt ſprinkle, in the bottom of the coffin, a ſmall quantity of lime; they then lay the body in it, taking care to place its head on a pillow, and to add a great deal of cotton, in order that it may remain more ſteady, and be prevented from ſhaking. They uſe cotton, likewiſe, with ſome other means, to preſerve the body in the ſame poſition in which it is firſt placed. The lime and the cotton ſerve alſo to receive the moiſture which may iſſue from it.

In this manner the body remains expoſed ſeven days, but theſe may be reduced to three, if any ſubſtantial reaſon renders it neceſſary. During this interval, all the relations and friends, who are purpoſely invited, come and pay their reſpects to the deceaſed. The neareſt relations even remain in the houſe. The coffin is expoſed in the hall of ceremony, which is then hung with white, but ſome pieces of black, or violet-coloured ſilk, are here and there interſperſed, as well as ſome other ornaments

ments of mourning. Before the coffin is placed a table, upon which ſtands the image of the deceaſed, or a carved ornament inſcribed with his name. Theſe are always accompanied with flowers, perfumes, and lighted wax candles.

It is cuſtomary for thoſe who enter the hall, to ſalute the coffin, in the ſame manner as if the perſon it contains were ſtill in life. They proſtrate themſelves before the table, and knock their foreheads ſeveral times againſt the earth; they afterwards place upon the table ſome perfumes and wax candles, which they have taken care to provide for that purpoſe. The intimate friends of the deceaſed, or thoſe who are ſuppoſed to have been ſo, accompany theſe ceremonies with frequent ſighs, and other marks of ſorrow, either real or pretended.

The ſalutation which they have made to the body of the deceaſed, is returned by the eldeſt ſon, accompanied by his brothers. The latter come forth from behind a curtain, which hangs on one ſide of the coffin, but they do not walk, they creep on the ground, and drag themſelves along, until they reach the ſpot where thoſe ſtand whom they are going to ſalute. After which, without riſing up, they return

return in the ſame manner to their former ſtation. The ſame curtain conceals alſo the women, who every now and then ſend forth diſmal and mournful cries.

Thoſe who come to pay their reſpects in this manner to the dead, are afterwards conducted into another apartment, where they are treated with tea, and ſometimes with dried fruits and ſweetmeats. A diſtant relation, or ſome intimate friend of the family, is deputed on ſuch an occaſion to be maſter of the ceremonies; he introduces the viſitors, and in like manner accompanies them to the door when they are about to depart.

Thoſe who live in the neighbourhood of the place go in perſon to pay their reſpects to the deceaſed, but thoſe who are indiſpoſed, or whoſe habitations are at too great a diſtance, ſend a note of excuſe, which is entruſted to the care of a domeſtic. All theſe viſits are afterwards returned by the eldeſt ſon of the deceaſed, but complimentary billets are generally ſubſtituted for real viſits. The cuſtom is not to be at home when he calls.

The relations and friends of the deceaſed are again informed of the day fixed for performing

forming the funeral rites. Few of them ever fail to attend, according to invitation.

The proceſſion commences by a troop of men, who march in a ſingle file, carrying different figures, made of paſteboard, ſome of which repreſent ſlaves, others lions, tigers, horſes, &c. Other troops follow, who walk in two files; ſome of theſe carry ſtandards, ſome flags, or cenſers, filled with perfumes; while others play plaintive and melancholy airs, on different muſical inſtruments. We find that muſic has been always uſed at the funeral ceremonies of every ancient nation. Theſe muſicians immediately precede the coffin, which is covered with a canopy in form of a dome, and entirely compoſed of violet-coloured ſilk; its four corners are ornamented with the like number of tufts, made of white ſilk, very neatly embroidered, and covered at the top with net-work. The coffin is placed upon the bottom of this machine, and is carried by ſixty-four men. The eldeſt ſon, clothed in a canvaſs frock, having his body bent and leaning on a ſtaff, follows near the coffin; and behind him his brothers and nephews, but neither the one nor the other are dreſſed in canvaſs.

Next come the relations and friends, all clad

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in mourning, and followed by a great number of chairs, covered with white ſtuff, which contain the wives and female ſlaves of the deceaſed. Theſe ſhew particular marks of ſorrow, and make the air reſound with their cries; but in general the lamentations of the Chineſe, in ſuch ceremonies, are ſo methodical, ſpite of all their noiſe, that an European would be induced to conſider them as the effects of cuſtom and art, rather than the natural effuſions of a mind agitated and oppreſſed with grief.

When they arrive at the burying place, the coffin is depoſited in a tomb appropriated for it, not far from which there are tables ranged in different halls. Theſe tables have been expreſsly prepared for the purpoſe of giving a repaſt to the aſſiſtants, which is ſerved up, after the ceremony, with the greateſt ſplendour.

This repaſt is ſometimes followed by freſh marks of homage rendered to the corpſe; but theſe are often changed into thanks returned to the eldeſt ſon, who anſwers only by ſigns. But if the deceaſed was a grandee of the empire, a certain number of his relations never leave the tomb for one or two months. There they reſide, in apartments which have been previouſly prepared for them, and they renew the marks

marks of their grief and ſorrow every day, together with the children of the deceaſed.

The magnificence of theſe funeral ceremonies is augmented, in proportion to the dignity and riches of the deceaſed. In the proceſſion which attended the corpſe of the eldeſt brother of the emperor *Kang-hi*, there were more than ſixteen thouſand people, all of whom had particular offices aſſigned them relating to the ceremony.

Burying places in China are always ſituated at a ſmall diſtance from a city or town, and generally upon ſome eminence. It is uſual to plant pines and cypreſſes around them. We find that this cuſtom has exiſted, at the ſame period, in different nations who never had the leaſt communication one with another. The form of the Chineſe tombs is various, according to the different provinces, and according to the ſituation of thoſe for whom they are intended. The poor are contented with placing the coffin under a ſhade, covered with a roof of thatch; others encloſe it in a ſmall building of brick, in the form of a tomb. Thoſe of people in affluence are in the figure of a horſe-ſhoe, well whitened, and finiſhed with great taſte; but thoſe of the mandarins, and great people, are

much more ſumptuous and elegant. A vault is firſt conſtructed, in which the coffin is ſhut up; over this vault is raiſed a pyramid of earth, well beat together, about twelve feet in height and ten in diameter. A layer of lime and ſand laid over this earth, makes a kind of plaſter, which renders the whole very durable and ſolid: various kinds of trees are planted around the tomb, in regular order. A large and long table of white marble, well poliſhed, is placed before it, upon the centre of which are to be ſeen a cenſer, accompanied by two vaſes, and the ſame number of candleſticks, of exquiſite workmanſhip. But this is not all, a great number of figures, repreſenting officers, eunuchs, ſoldiers, ſaddled horſes, camels, lions, tortoiſes, &c. are ranged round the tomb in different rows; and F. *Du Halde* aſſures us, that the whole produces a very ſtriking effect. It appears, at leaſt, more calculated to make a deep impreſſion upon the multitude, than the coſtly decorations of our funeral monuments in Europe.

Some of the Chineſe have carried their filial attachment ſo far, as to preſerve in their houſes, for three or four years, the bodies of their deceaſed fathers. Mourning continues in China three

three years, and during that long interval they abſtain from the uſe of fleſh and wine; they can aſſiſt at no entertainment of ceremony, nor can they frequent any public aſſembly. When they have occaſion to go abroad, which is even not permitted them at firſt; the chair in which they are carried is commonly covered with a white cloth. Theſe are general rules for every Chineſe who is in mourning; but thoſe who preſerve the bodies of their fathers in their houſes for ſeveral years, impoſe on themſelves a great many other duties: they uſe no other ſeat, during the day, but a ſtool, covered with white ſerge, and no other bed, but a plain mat, made of reeds, which is placed near the coffin.

When a Chineſe dies in a province in which he was not born, his children have a right to tranſport the body to the burying-place of their anceſtors. This right has been even converted into an indiſpenſable duty. A ſon, who ſhould be wanting in this reſpect, would be diſgraced in his family, and his name would never be placed in the hall of anceſtors—a place reſerved to honour their memory, of which we ſhall ſpeak hereafter. Beſides this, the coffin cannot be carried through any town; it muſt be

conveyed

conveyed round part of its circumference, in order to regain the direct road. Permiſſion from the emperor ſometimes abridges theſe difficulties, but it is forbidden, in any caſe whatever, to inter a perſon lately dead in the grave of another, unleſs it has intirely loſt its former figure.

With regard to the hall of anceſtors, it is a vaſt building, conſidered as common to all the branches of the ſame family, and deſtined for the following purpoſe: All theſe branches repair thither at a certain ſeaſon of the year. Sometimes they amount to ſeven or eight thouſand perſons, whoſe fortune, dignity, and rank in ſociety are all very different, but there no diſtinction is known. The man of letters, the mechanic, the mandarin, the labourer, are all on a level in theſe aſſemblies: age alone regulates precedency. The oldeſt always takes place of all the reſt, even although he may be the pooreſt in company.

The diſtinguiſhing ornament of this hall is a long table ſet againſt the wall, upon which is generally ſeen the image of one of their anceſtors, who has filled ſome office of diſtinction in the empire, with honour to himſelf, or who has been rendered illuſtrious by his ta-

lents and abilities. Sometimes it contains only the names of men, women, and children belonging to the family, inſcribed upon tablets, together with their age, the day of their death, and the dignities they enjoyed at that period; theſe tablets are ranged in two rows, upon ſteps, and are only about a foot high each.

It is in ſpring that theſe relations aſſemble in this hall. They ſometimes repair thither in autumn alſo, but a ſtrict obſervance of this cuſtom is not always neceſſary. The only privilege allowed to the richeſt on theſe two occaſions, is to prepare an entertainment, and to treat the whole family at their own expences. We muſt obſerve, that the entertainment appears to have been prepared for their anceſtors only, and that they firſt pay reſpect to their memory; for they never permit themſelves to touch a bit of any thing, until an offering has been made to them.

The homage rendered to anceſtors in this hall, which is conſecrated to them, does not free the Chineſe from the obligation they are under, of viſiting their real burying place once or twice a year. It is generally in the month of April that they diſcharge this duty. They begin by plucking up the weeds and buſhes

that ſurround the ſepulchre, after which they renew thoſe ordinary marks of reſpect, affection and grief, which were ſhewn at the funeral; and conclude by placing wine and proviſions upon the tomb, which ſerve to dine their aſſiſtants.

Such are the marks of honour which the Chineſe pay to their deceaſed relations, and which they conſtantly renew in memory of them. Theſe at firſt were, perhaps, the ſimple dictates of nature, ſupported by cuſtom, but at preſent they are eſtabliſhed into a law, which cannot be broken with impunity. *Confucius* ſaid, *Render to the dead the ſame duty and reſpect as if they were ſtill preſent and alive.* This is only an advice; but the counſels of *Confucius* have in China become precepts.

It may, perhaps, be ſuperfluous to obſerve, that families, who are very poor, have no hall to honour the manes of their anceſtors. They are ſatisfied with placing the names of their neareſt relations, who have departed this life, in the moſt conſpicuous part of their houſes. We muſt not ſearch for the manners and cuſtoms of a nation among the poorer ſort of people; they can neither ſet an example themſelves, nor imitate that of others.

CHAP. XII.

VIEW OF THE GENERAL CHARACTER OF THE CHINESE.

ONE muſt have been cotemporary with the ancient Chineſe, to be able to ſpeak with any certainty of their primitive character. That which they have at preſent, has been acquired, it is the fruit of long diſcipline, and of four thouſand years habitude. *Montaigne* has ſaid, that cuſtom becomes a ſecond nature; it is at leaſt certain, that it impairs and greatly corrupts the firſt. The following we conſider as a ſtriking example. If we take a ſurvey of all the different provinces of France, we ſhall find in each particular features and marks of character, which diſtinguiſh their various inhabitants, and which even point out their difference of origin. It would be in vain to expect any information of this kind from rank or dignity. If, in the like manner, we caſt our eye over the Chineſe empire, a perfect uniformity will be obſerved in the whole, and all will appear to have been caſt in the ſame mould. Hence it happens that the

the Chineſe, in general, are a mild and affable people; polite even to exceſs; circumſpect in all their actions, and always attentive to weigh the conſequences of every thing they are about to attempt; more careful not to expoſe their prudence to danger, than to preſerve their reputation; as ſuſpicious of ſtrangers, as they are ready to take advantage of them; too much prepoſſeſſed with a notion of their own importance, to be ſenſible of their defects, and entertaining too high ideas of their own knowledge, to ſeek for inſtruction from others. We muſt conſider this nation as an ancient monument, reſpectable by its duration; admirable in ſome of its parts, defective in others; the immutable ſtability of which has, however, been atteſted by a duration of four thouſand years.

This baſe, ſo ſolid, is ſupported by one ſingle pillar; that progreſſive ſubmiſſion, which riſes gradually from the boſom of a family, even to the throne. In other reſpects, the Chineſe have their paſſions and caprices, which even the law does not always attempt to repreſs. They are naturally litigious, and in China, as well as in other countries, a man may, if he chooſes, ruin himſelf by too often

giving employment to the tribunals. They are fond of money, and what in France or England would be accounted uſury, is only a retribution, authoriſed in China. A Chineſe is vindictive, though not fond of purſuing violent means to ſatiate his revenge; theſe are prohibited, but he generally gains his end by craftineſs or ſtratagem, and conſequently with impunity. Great crimes are very uncommon among the Chineſe, vices much leſs ſo, and the law neither ſearches after nor puniſhes them, but when they offend againſt, and violate public decency.

The manners of the Tartars, who ſubdued China, differ conſiderably from thoſe of the conquered nation. They have borrowed its cuſtoms, but they ſtill retain their original character. A Tartar is obliging and liberal, an enemy to every ſpecies of diſſimulation, and more deſirous of enjoying his fortune than of increaſing it. In all affairs, even in thoſe of the cabinet, he diſcovers a penetration and acuteneſs which greatly leſſen their difficulties; and in tranſactions of ſmaller moment, he diſplays that expeditious activity which may be juſtly called the ſoul of buſineſs. His ready and quick judgment accompliſhes its purpoſe better, and more in ſeaſon, than

than the profound and ſlow meditation of the Chineſe. In a word, the ſuperiority which the Tartars have over the Chineſe in point of arms, is not the only thing which diſtinguiſhes them; they can even diſpute the prize with them in other reſpects.

But if we are deſirous of finding, among the Chineſe, openneſs of temper, benevolence, friendſhip, and, laſtly, virtue, we muſt not ſeek for it in cities, but in the boſom of the country, among that claſs of men who have devoted themſelves to labour and agriculture. A Chineſe ruſtic often diſcovers moral qualities, which would add a luſtre to the character of men of the moſt exalted rank. It appears that rural life naturally inſpires ſentiments of benevolence; by continually receiving the gifts of nature, the mind is enlarged, and men are inſenſibly accuſtomed to diffuſe them to thoſe around them. In ſhort, one muſt have very little knowledge of the Chineſe annals, to be ignorant that China has produced great men of every kind, and taken from all claſſes. Theſe people indeed, ſuch as they exiſt at preſent, are, to every other nation of the earth, the moſt curious monument that has been handed down to us by the remoteſt antiquity.

BOOK VIII.

LITERATURE, ARTS AND SCIENCES OF THE CHINESE.

CHAP. I.

CHINESE LANGUAGE.

THE Chineſe language is not only one of the moſt ancient in the univerſe; it joins alſo to this advantage, that of being, perhaps, the only language of the early ages, which is ſtill ſpoken and living. But, has not this language varied? has it undergone no alteration during the courſe of four thouſand years? and, is the modern Chineſe the ſame as that which was ſpoken by the cotemporaries of *Yao*? This we cannot affirm, and ſupport our aſſertion by undiſputed proofs; but every probability concurs to eſtabliſh their identity, and gives us reaſon to believe, that this language has remained always and invariably the ſame.

Firſt,

First, We do not perceive in hiſtory, nor even in the moſt fabulous traditions, a ſingle fact tending to occaſion any doubt of the language ſpoken by the ancient Chineſe being different from that uſed at preſent.

Secondly, China has never changed its inhabitants: the poſterity of thoſe people who firſt formed an eſtabliſhment there, ſtill ſubſiſts. If, at ſome known periods afterwards, revolutions have occaſioned any mixture of other nations with the primitive people, it appears, at leaſt by the moſt authentic monuments, that the ancient language has always been predominant, and that the new ſettlers have learned and ſpoken it, as the Mantchew Tartars, after their conqueſt.

Thirdly, The moſt intelligent and diſcerning of the literati unanimouſly agree, that the firſt chapters of the *Chou-king* were written under the reign of *Yao* (2300 years before Jeſus Chriſt), or, at the lateſt, under that of *Yu*: ſeveral ſpeeches of the firſt emperors are there related, word for word; and it is not probable that the language of theſe princes was different from that of the hiſtorian.

Fourthly, Time has reſpectfully preſerved the compliment addreſſed by an old man to *Yao*,

Yao, and the anſwer returned by that prince *. Two ſongs have been alſo preſerved, which were compoſed under the ſame reign †.

Fifthly, The moſt ancient inſcriptions in China are all in Chineſe, even thoſe which *Yu* cauſed to be engraven on a rock near the ſource

* 'One day, when *Yao* was making a tour through his 'empire, an old man cried out, from the middle of the 'crowd—"May Heaven, O great prince, preſerve your "life for many years! May it grant you a numerous "poſterity, and render you maſter of all the treaſures of the "univerſe!"—"You are deceived in your wiſhes," re-'plied *Yao* "many cares attend great riches; a numerous "progeny occaſions much uneaſineſs; and long life often "becomes diſguſting of itſelf."—"To have great riches," 'returned the old man, "and to pour them into the boſom "of the unfortunate, is the true ſource of pleaſure. If "Heaven hath bleſſed with a virtuous and innocent poſte-"rity, the more numerous they are, the more agreeable it "is to be a father. If virtue reigns in the world, one can-"not live too long with thoſe who obey its dictates: if it "be neglected, we retire, and enjoy at in a ſolitude, and "riſe afterwards on a radiant cloud, even to the throne of "the *Chang-ti*."

† One of the ſongs is as follows: 'When the ſun be-'gins his courſe, I ſet myſelf to labour; and when he 'deſcends below the horizon, I ſink into the arms of ſleep; 'I quench my thirſt with water from my own well; I feed 'on the fruits of my own fields.—What, therefore, can I 'gain or loſe by the power of the emperor?'

of

of the Yellow River, when, by the command of *Yao*, he undertook to direct its courſe.

Sixthly, Separated from all other nations of the world by their political conſtitution, as well as by the natural barriers of their empire, the Chineſe have borrowed nothing from foreign literature. Their *King*, the depoſitories of their hiſtory, laws, and of the doctrine of the early ages, were the only books which employed the attention of the learned; for honours and fortune were inſeparably annexed to the knowledge of theſe literary monuments. Conſidered as models of taſte, they thence derived rules for the art of writing; they copied them, learned them by heart, and endeavoured to imitate their ſtyle: even at preſent, every man of letters, who piques himſelf upon fine writing, dares not employ a ſingle word in his compoſitions which is not to be found in the *King*, and which has not been conſecrated and eſtabliſhed in other ancient claſſical books. The emperors themſelves, in all their edicts, imitate their ſtyle and diction with the moſt ſcrupulous minuteneſs. This reſpect for antiquity muſt undoubtedly have been very unfavourable to any innovation in the language.

With regard to the language ſpoken at preſent

ſent by the vulgar, it can hardly be ſuppoſed not to have experienced ſeveral changes. The moſt conſiderable of theſe have, however, affected only the pronunciation, which, if we may judge by the rhyming of the oldeſt verſes, appears, indeed, to be ſomewhat varied, but only in a few words. This difference muſt be very ſmall, and ſcarcely perceptible, ſince the Chineſe players act theatrical pieces, at preſent, written a thouſand years ago; and they are ſtill underſtood throughout all China.

The Chineſe language, as extraordinary as the people who ſpeak it, has no relation whatever with any known language; and its genius is ſuch, that no laws of analogy can comprehend it. It has no alphabet. All the words which compoſe it, conſiſt of one ſyllable only, and are very few in number. Theſe words always remain the ſame; that is to ſay, monoſyllables, even when two are united to ſignify one ſingle thing: whether they are written or pronounced, they remain always ſeparate and diſtinct, and are never blended into one, as the French words *bon* and *jour* are blended, to form the word *bonjour*.

Theſe monoſyllables never produce but one ſound. When they are written by the European

ropean alphabet, they begin by the letters *ch tch*, *f*, *g* or *j*, *i*, *h*, *l*, *m*, *n*, *ng*, *p*, *ſ*, *tſ*, *v*, *ou*: the final letters are *a*, *e*, *i*, *o*, *oi*, *ou*, *u*, *l*, *n*, *gn*. The middle of Chineſe words conſiſts of vowels and conſonants, which produce only one ſound, and are always pronounced as monoſyllables.

The Chineſe language contains only about three hundred and thirty primary and radical words: ſome Chineſe dictionaries make them amount to four hundred and eighty-four. On the firſt view, it would appear, that this ſmall number of expreſſions muſt conſtitute a language very poor, and abounding in monotony. But we ſhall entertain a quite different idea of the Chineſe language, when we are informed, that the ſenſe of theſe primitive words may be multiplied almoſt without end, by the abundance and variety of accents, inflections and aſpirations uſed, and by other changes of the voice which pronounces them.

The Chineſe diſtinguiſh two principal accents; the *ping*, that is to ſay *even*, without elevating or depreſſing the voice. The accent *ping* is divided alſo into *tſing*, *clear*, and *tcho*, *obſcure*, or rather into *open* and *mute*. The accent *tſe* is ſubdivided alſo into *tchang*, *ſharp*, *kiu*, *grave*, and *jou*, *re-entering*. The tone is *chang*, when

when one raiſes the voice at the end of a word, as when the negative *no* is pronounced with great emphaſis and force; it is *kin* when one depreſſes the voice, like a timid child, who anſwers with reluctance, and pronounces very feebly the *s* of the word *yes*. When the accent is *jou*, the voice is drawn back, as it were into the throat, like a man who, by ſome ſudden emotion of fear, or through reſpect, ſtops ſhort, and heſitates at the laſt letter of a word. The aſpiration, which has place on certain words which begin by the letters *c*, *k*, *p*, *t*, ſtill adds to theſe varieties.

Theſe differences in the pronunciation, are ſufficient to make a total change in the ſignification of the words. We ſhall here give ſome examples.—The word *tchu*, pronounced by lengthening the *u*, and with a clear tone of voice, ſignifies *maſter*, *lord*; if it is pronounced in an uniform tone, lengthening the *u*, it ſignifies *hog*; when pronounced lightly, and with rapidity, it means *kitchen*; and when articulated with a ſtrong voice, depreſſed towards the end, it expreſſes a *pillar*.

The word *tſin* conveys various ſignifications, according to the manner in which it is accented

or

or pronounced. *Tsin* ſignifies a *joiſt*; *tsin*, *parents*; *tsin*, a kind of *rice*; *tsin*, *totally*; *tsin*, *to exhauſt*; *tsin*, the name of a *river*, &c.

The word *po*, according to the different inflections of the voice, has eleven different ſignifications: it expreſſes, in turn, a *glaſs*, *to boil*, *to winnow rice*, *to prepare*, *liberal*, *an old woman*, *to break* or *cleave*, *ever ſo little*, *to water*, *inclined*, *captive*. We muſt not believe, what ſome travellers have told us, that the Chineſe chant in ſpeaking. All their inflections of the voice are ſo fine and delicate, that they eſcape the greater part of foreigners. Theſe accents, ſo fugitive, are, however, very ſenſible to the ear of a Chineſe, who catches them with the ſame eaſe as a Frenchman underſtands the different pronunciations of the words *l'eau*, *l'os*, *lots*, which ſtrike the ears of an Engliſhman, or a German, with the ſame ſound.

The uniting and combining of the Chineſe words, is another cauſe of their abundant multiplication. By the conjunction and combination of theſe primary monoſyllables, a Chineſe can expreſs every thing he has occaſion for; by theſe he modifies, extends and limits the ſenſe of the radical words, and gives to his thought

thought all the juſtneſs and preciſion it is capable of receiving.

Mou, for example, ſignifies a *tree*, *wood*; but, when united to other words, it acquires a new ſenſe and meaning. *Mou-leao* ſignifies *wood prepared for building*; *mou-lan*, *wooden bars*; *mou-hia*, a *box*; *mou-ſiang*, a *preſs*; *mou-tſiang*, a *carpenter*; *mou-cul*, a *muſhroom*; *mou-nu*, a kind of ſmall *orange*; *mou-ſing*, the planet *Jupiter*; *mou-mien*, *cotton*, &c.

Ngai, or rather *gai*, ſignifies *love*; *je-gai*, *ardent love*, *tſe-gai*; *the love of a father towards a ſon*; *king-gai*, *love mixed with reſpect*; *ki-gai*, *blind and exceſſive love*, &c. One of the miſſionaries has reckoned up more than a hundred different modifications of this ſingle word *gai*.

It may be eaſily perceived, what abundance and aſtoniſhing variety muſt reſult from this art of multiplying words. The Chineſe language, therefore, has names for every thing that exiſts; terms proper for explaining every want, every ſentiment, and every art; and words that expreſs every circumſtance, and point out the ſmalleſt differences by which any propoſed object may be modified. Inſtead of theſe five words, *calf*, *bull*, *ox*, *heifer*, *cow*, the Chineſe language affords a multitude of others, which

which expreſs the different years of their ages, their deſtination, and the different varieties in the colour, figure and fecundity of theſe animals. Every time that a cow produces a calf, ſhe acquires a new name, and ſtill another when ſhe becomes barren. An ox, fed for a ſacrifice, has a particular name, which is changed when he is conducted to the altar. The time, the place, and the nature of the ſacrifice, always give occaſion to new ones. This is alſo the caſe with the emperor's palace: a whole dictionary might be formed of all the words that are employed to point out the different parts of which it conſiſts—words, which are, in a manner, conſecrated for that purpoſe only, and for which others are ſubſtituted, when it is neceſſary to mention the palace of a prince or of any of the mandarins.

All the Chineſe words are indeclinable, and the greater part of them may, in turn, become verbs, adverbs, ſubſtantives and adjectives: their reſpective arrangement in the phraſe decides the quality which they aſſume. An adjective always precedes a ſubſtantive. The Chineſe are acquainted with three pronouns only, which are perſonal; *ngo, I*; *ni, thou*; *ta, he*; and theſe become plurals, by adding the

particle *men*. This particle indicates alſo the plural of all nouns; as, for example, *ma*, a *horſe*; *ma men*, *horſes*; *ta*, *he*; *ta men*, *they*.

The Chineſe verbs have no other tenſes but the preſent, the paſt, and the future. When they are preceded only by perſonal pronouns, they are in the preſent; the addition of the particle *leao*, indicates the paſt; the particles *tſiang*, or *hoei*, point out the future.

We muſt here confine ourſelves to this general ſketch of the Chineſe language. to enter into a particular detail of the mechaniſm and grammatical conſtruction of it, would require a ſeparate work.—And we ſhall not enlarge upon the hiſtory, origin and compoſition of the Chineſe characters, concerning which ſo much has been written already. It will be ſufficient to remark, that their number is extended to eighty thouſand, and that the greater part of the literati ſpend their whole lives in ſtudying them. We muſt not, however, imagine, that it is indiſpenſably neceſſary to be acquainted with them all: eight or ten thouſand are ſufficient to enable one to expreſs oneſelf with eaſe, and to read a great many books. The greater part of the literati are maſters of only fifteen or twenty thouſand of theſe characters; and very

few of their doctors ever attain to a knowledge of forty thouſand.

It may be proper here to remark, that, in the Chineſe, there are four diſtinct languages.

Firſt, the *Kou-ouen*, or language of the *King*, and other claſſical books of antiquity.—It is not ſpoken at preſent; but the ſpeeches contained in the *Chou-king*, and the ſongs of the *Chi-king*, prove that it was ſpoken in the early ages. This language, or rather this diction, is ſo laconic, that it is almoſt impoſſible for thoſe who have little practice in reading the Chineſe authors, to underſtand it, the ideas are ſo accumulated, ſo crowded and *wrapt up in the words*, as one of the miſſionaries expreſſes it. Nothing can exceed this manner of writing: it unites the greateſt energy, and depth of thought, with boldneſs of metaphor, ſplendour of imagery, and harmony of ſtyle: but the *Kou-ouen* is exceedingly difficult to be underſtood, and requires very laborious meditation; however, the moſt eminent of the literati underſtand it, and read it with as much pleaſure as a man of letters in Europe reads Horace and Juvenal.

Secondly, the *Ouen-tchang*.—This is the language uſed in compoſitions where a noble

and elevated ſtyle is requiſite. It is never ſpoken; but certain ſentences, and complimentary expreſſions, are ſometimes borrowed from it. The *Ouen-tchang* has not (though it approaches near it) the ſame laconic brevity, and majeſtic ſublimity, as the *Kou-ouen*; it is, however, conciſe, natural and eaſy, and abounds with a variety of grand and beautiful expreſſions. It is equally proper for every kind of ſtyle, and for every ſubject, which it greatly embelliſhes: but it is not much adapted to the ambiguities of metaphyſics, and the formal and rugged diction uſed in treating of the abſtract ſciences.

Thirdly, the *Kouan-hoa*, which is the language of the court, of people in office, and of the literati.—It is underſtood throughout the whole empire: courtiers and ladies pronounce it with much gracefulneſs, eſpecially at *Pe-king*, and in the province of *Kiang-nan*, where the court formerly reſided. The *Kouan-hoa* admits of ſynonimous expreſſions, to moderate the brevity of monoſyllables; of pronouns and relatives, for the connecting of phraſes, and perſpicuity of ſtyle; of prepoſitions, adverbs and particles, to ſupply the want of caſes, moods, tenſes and numbers, which have place in other languages.

Fourthly,

Fourthly, *Hiang-tan.*—This is a kind of corrupted language, or provincial dialect, ſpoken by the lower claſſes in China. Every province, every city, and almoſt every village, has its own. Beſides the ſenſe of the words, which varies in a great number of places, they are ſo altered by diverſity of pronunciation, as to be almoſt unintelligible.

The Chineſe literati diſtinguiſh five principal kinds of writing. The firſt is named *Kou-ouen.* This is the moſt ancient of all; and there ſcarcely remains the leaſt veſtige of it at preſent. The ſecond, *Tchoang-tſée*, ſubſiſted till the end of the dynaſty of the *Tcheou:* it is that which was uſed in the time of *Confucius.* The third, *Li-tſée*, began with the dynaſty of *Tſin.* The fourth, *Hing-chou*, is employed in printing, as the Roman and *Italic* letters in Europe. The fifth, *Tao-tſée*, was invented under the *Han.* It is a kind of writing, or rather painting, with a pencil. It requires a light and experienced hand; but it greatly diſfigures the characters. It is ſeldom uſed but in the preſcriptions of phyſicians, in the prefaces of books, and inſcriptions of fancy, &c.

The Chineſe annex great merit to the talent of tracing out characters with taſte and correct-

neſs: they often prefer them even to the moſt elegant painting; and there are ſome of them who will purchaſe, at an exorbitant rate, a page of old writing, when the characters appear to be well formed. They pay particular honour to them, even in the commoneſt books; and if, by chance, any of the leaves fall off, they collect them with the moſt reſpectful attention. To apply them to the meaneſt of purpoſes, or to tread them under foot in walking, would be a groſs and unpardonable violation of decency and politeneſs. It even often happens, that workmen, ſuch as maſons and joiners, dare not allow themſelves the liberty of tearing a printed leaf of paper, which may happen to be fixed to a wall, or piece of wood.

The ancient Chineſe were as little acquainted with punctuation as the ancient Greeks and Romans. The modern Chineſe, from a reſpect for antiquity, never venture to employ them in works of an elevated ſtyle, nor in any compoſition which is to be preſented to the emperor. However obſcure the *King* may be, they are printed without points, unleſs they are accompanied with commentaries, and intended for the uſe of ſtudents.

CHAP.

CHAP. II.

CHINESE POETRY.

EMPLOYED only in uſeful ſtudies, and ſuch as may conduct to fortune, the Chineſe, in general, ſet very little value on poetry. Seldom does the art of making verſes engage the attention, or obtain the rewards of government. This ſtudy is generally purſued from taſte, or to fill up a vacant hour; but it is never followed as a profeſſion. The Chineſe ſay of a man of letters, that he has the talent of making good verſes, almoſt in the ſame manner as if one ſhould praiſe, in Europe, a captain of dragoons, for being an excellent performer on the violin. A taſte for poetry is, however, pretty general in China; and there are few Chineſe writers who have not devoted ſome part of their leiſure hours to the muſes. The example of the celebrated *Tſeng-nan-fong*, who never wrote verſes, is even cited as ſomething very extraordinary: he is compared, for this reaſon, to the flower *hai-tang*, which would be the moſt beautiful and perfect of flowers, were it not deſtitute of ſmell.

When rules are drawn from nature, they are every where almoſt the ſame. The Chineſe art of poetry differs, therefore, very little from that of Horace and Boileau. We may judge of this by the precepts laid down in the fragment of a Chineſe book, entitled *Ming-tchong*.

'To make a good poem, the ſubject muſt be 'intereſting, and treated in an attracting man-'ner; genius muſt ſhine throughout the whole, 'and be ſupported by a graceful, brilliant and 'ſublime diction. The poet ought to traverſe, 'with a rapid flight, the exalted regions of 'philoſophy, but without deviating from the 'narrow paths of truth, though it is not ne-'ceſſary that he ſhould entirely confine him-'ſelf to that dull round. Good taſte will only 'pardon ſuch digreſſions as bring him towards 'his end, and which exhibit it to him in a more 'ſtriking point of view. Diſappointment muſt 'attend him, if he ſpeaks without ſpeaking to 'the purpoſe, or without deſcribing things 'with that fire, with that force, and with that 'energy, which preſent them to the mind as 'a painting does to the eyes. Elevation of 'thought, continued imagery, ſoftneſs and har-'mony, form true poetry. One muſt begin 'with grandeur, paint every thing expreſſed, ſoften

'ſoften the ſhades of thoſe which are of leaſt 'importance, collect all into one point of view, 'and carry the reader thither with a rapid 'flight. Poetry ſpeaks the language of the 'paſſions, of ſentiment, and of reaſon: but, 'when it lends its voice to men, it ought to 'aſſume the tone proper for the age, rank, ſex, 'and prejudices of each.'

The Chineſe verſification has its rules; and it is attended with no leſs difficulties than the French. The choice of poetical expreſſions is, above all, very embarraſſing. Chineſe verſes admit only of the moſt energetic, pictureſque, and harmonious words; and they muſt be always uſed in the ſame ſenſe in which they have been employed by the ancients. In one of the editions of the poetical works of the emperor *Kang-hi*, who died in 1722, the editors have carried their attention ſo far, as to juſtify, by examples drawn from the greateſt poets, all the expreſſions which that prince made uſe of. Such a labour, undoubtedly, indicates and ſuppoſes a chaſte and delicate taſte in a nation. Each verſe can contain only a certain number of words, all of which muſt be ranged according to the rules of quantity, and terminate in a rhyme. The number of verſes which compoſe a ſtrophe

a ſtrophe is not determined; but they muſt be uniform, and preſent the ſame diſtribution of rhymes. The ſmall number of poetical expreſſions which are contained in the Chineſe language, has rendered it neceſſary to extend the poetical licenſe to a great length in this reſpect. The Chineſe poets are allowed to employ a blank verſe in every four.

As the Chineſe poets have not the ſame reſources as Europeans, in the attracting fictions of mythology, they ſupply the deficiency occaſioned by the want of thoſe beauties which our poetry derives from this aid, by ſeveral different methods.—Firſt, by bold and ingenious metaphors, ſuited to the ſpirit of their language. The eagle, for example, is ſtyled, in their verſes, *the hoſt of the clouds*; the jack-daw, *the bird of ſpeech*; a mat upon which one repoſes, *the kingdom of ſleep*; the lamb, *the ſucker on its knees*; the head, *the ſanctuary of reaſon*; the ſtomach, *the laboratory of aliments*; the eyes, *the ſtars of the forehead*; the ears, *the princes of hearing*; the noſe, *the mountain of ſources*, &c. Secondly, They uſe the names of ſeveral animals in an allegorical ſenſe: thus, the dragon, tyger, kite and ſwallow, ſupply the place of Jupiter, Mars, Mercury and Flora. Thirdly, They

They often borrow beautiful expreſſions from their *King*, which they have the art of introducing aptly, and with great propriety. To ſignify *a huſband* and *wife*, they make uſe of the word *Tong-ſin (thoſe who have only one heart)*, an expreſſion of the *Chi-king*. They call widows and orphans *Tien-kiong*, *the poor of Heaven*. Fourthly, They are able alſo to procure great aſſiſtance from the manners and cuſtoms of high antiquity, of which they preſerve ſentences; and they ſometimes imitate the manner of ſpeaking practiſed in thoſe remote ages. Their hiſtory, the actions and repartees of their emperors, the maxims of their ancient literati, furniſh them alſo with a great number of beautiful and agreeable alluſions, which have often great force and ſtrength. For example—A painter, of the dynaſty of the *Tang*, when he was about to paint an angry tyger, never took up his pencil, until he had firſt given a ſpur to his imagination, by copious draughts of ſtrong liquor: hence *Hoa-hou* (to *paint the tyger*) ſignifies, at preſent, to *drink hard*. A philoſopher, to avoid the iron hand of perſecution, having retired to a deſert, found nothing but a peach-tree and a cryſtal ſpring; hence comes the expreſſion *Tao-yuen (a peach-tree, and a ſpring)*, to

to ſignify *the ſolitude of the ſage.* An emperor, obſerving a hedge of large bamboos, the roots of which were ſurrounded by vigorous ſhoots, exclaimed, *Behold the ſymbol of a father happy in his children!* In alluſion to this expreſſion, the poets have ſince ſaid *Tchou-ſien (ſhoot of the bamboo)*, to ſignify *a ſon worthy of ſucceeding his father*. A widow, whoſe memory has been preſerved by hiſtory, cut off her noſe, in order that ſhe might not be forced to enter a ſecond time into the married ſtate; and, at preſent, to ſay of a woman, that *ſhe will not cut off her noſe*, conveys an inuendo replete with the bitterſt ſatire. Theſe examples prove, that genius, imagination, and enthuſiaſm, are not ſufficient to form a Chineſe poet. To theſe gifts of Nature, he muſt add alſo the riches of erudition, which can be acquired only by ſtudy and application.

The *Chi-king* is the moſt valuable treaſure of the ancient Chineſe poetry, and holds the third rank among the canonical books. This collection contains three hundred poetical pieces, extracted from a much more voluminous work, which was preſerved in the imperial library of the *Tcheou*. The Chineſe are indebted for this work to *Confucius*, who reviſed and arranged it

it in the year 484 before the Chriſtian æra. The *Chi-king* is divided into three parts; the firſt, entitled *Koue-ſong*, *The Manners of Kingdoms*, contains poems and ſongs, which were current among the people, and which the emperors, when they made a tour through the empire, ordered to be collected, that they might thence be enabled to judge of the ſtate of public manners. The ſecond, called *Ya*, *excellence*, is divided into *Ta-ya* and *Siao-ya*, *great and little excellence*; theſe two ſections contain odes, ſongs, hymns, elegies, ſatires, epithalamia, &c. The third part, named *Song*, *praiſes*, contains hymns and verſes, which were ſung at ſacrifices, and in ceremonies practiſed in honour of anceſtors. All the literati agree that ſeveral of theſe poetical pieces bear evident marks of being written in the time of *Ouen-ouang*, and of *Vou-ouang*, his ſon, that is to ſay, that they are as old as the end of the twelfth century before our æra; the reſt appeared under the different reigns of the following emperors, till *Confucius*. The praiſes of the Chineſe can never be exhauſted when they ſpeak of the ſublimity, ſoftneſs, ſimplicity, and ancient taſte of theſe pieces; they confeſs that all the ſucceeding ages have not been able to produce any

any thing which can be put in competition with them: *The ſix virtues*, ſay they, are like the ſoul of the Chi-king; *no age has been able to wither the brilliant flowers with which they are there crowned, and no age will produce any ſo beautiful.*

To give a clearer idea of the Chineſe poetry, we ſhall here tranſcribe ſome pieces of the *Chi-king*, tranſlated by a miſſionary reſident at Peking, who died ſeveral years ago.

A CHINESE ODE.

WITH what delight does the eye wander over the ſurrounding landſcape! A river gently glides along, through the plain which it embelliſhes with the long canal formed by its waters. On the ſouth mountains majeſtically riſe, in the form of an amphitheatre, while on the oppoſite bank, reeds and pines, covered with a never-fading verdure, invite the freſh breath of the cooling zephyrs. Delightful abodes! thoſe who inhabit you live like brothers. Never is the voice of diſcord heard among you. What glory ſhall be yours! The prince, whoſe inheritance you are, hath choſen you for his reſidence. Already is the plan of his palace formed, proud walls ariſe, and grand

piazzas

piazzas are building on the eaſt and weſt. Haſten to come, O great prince! haſten to come; ſports and pleaſures await thy arrival. The ſolid foundations, which are now laying with redoubled ſtrokes of the hammer, diſplay thy wiſdom. Neither rains nor ſtorms ſhall ever prevail againſt them. Never ſhall the inſect, which creeps or walks, penetrate thy habitation. The guard who watches, is ſometimes ſurpriſed; the moſt rapid dart may err; the frightened pigeon forgets the uſe of its wings; and the pheaſant, with difficulty, flies before the eagle; but before thee, every obſtacle diſappears and vaniſhes. With what majeſtic grandeur do theſe colonnades rear their fronts! How immenſe are thoſe halls! Lofty columns ſupport the ceiling, the brightneſs of day illuminates them, and penetrates them on all ſides. It is here that my prince repoſes; it is here that he ſleeps, upon long mats, woven with great art. I have dreamed, ſaid he, when he awoke; of what I have ſeen, explain the myſterious meaning. Thy dream, O prince, announces nothing but happineſs. You beheld bears and dragons; bears indicate the birth of an heir, and dragons that of a princeſs. My prediction is accompliſhed. The much-

much-wiſhed for heir is born. Laid in his cradle, he ſports with a ſceptre. All the magnificence that ſurrounds him cannot ſoften his conſtraint. He ſends forth cries, but they are the cries of a hero. Be comforted, O illuſtrious child! the purple in which thou art clothed tells thee, that thou art born for the throne, and for our happineſs. I behold, alſo, a princeſs wrapped up in humble ſwaddling-clothes. A brick, the ſymbol of her ſex, lies by her ſide. May ſhe be exempt from vice, if ſhe be deſtitute of virtue! Her deſtiny calls her to the tormenting cares of a family, but they may conduct her to glory. May her auguſt parents ſee her attain to it. May ſhe enjoy all thoſe rewards which her merits deſerve.

The tender and affecting ſenſibility which reigns throughout the following piece, eaſily diſcovers it to be of the plaintive and elegiac kind.

THE COMPLAINT OF A LAWFUL SPOUSE REPUDIATED.

LIKE two clouds united in the upper regions of the air, which the moſt furious ſtorms cannot ſeparate, we were bound to each other by

by the eternal ties of Hymen; our hearts, ever after, ought to have formed only one. The ſmalleſt diviſion, occaſioned by paſſion or diſguſt, would have been a crime; yet, like him who tears up the graſs and leaves the roots, thou haſt baniſhed me from thy home, as if, unfaithful to my glory and to my virtue, I were no longer worthy of being thy ſpouſe, and could ceaſe to be ſo! Behold, O Heaven, and judge! my heart fondly turns to the abode I have left. Ungrateful man! he accompanied me only a few ſteps; he turned from me at his gate; he found pleaſure in quitting me. He adores, then, the new object of his adulterous paſſion; they are already like a brother and ſiſter, who have ſeen one another from infancy. Begone! thy infidelity will corrupt thy new wedlock, and embitter all its ſweets. O, heavens! he celebrates his new nuptials with joy! I am become vile in his ſight; he deſires my preſence no longer; and I—I deſire his repentance no more. What pains did I not endure while toſſed with him on the rapid ſtream of life! To what labours did I not devote myſelf for the intereſts of his houſe! I ſacrificed myſelf to render him happy. It was I who attracted all thoſe friends whoſe

hearts were warmed with affection towards him; yet he cannot love me! He even hates, deſpiſes, and forgets me. My fortune, only, engaged his love, and my charms faded when I had rendered him happy. What endearments and felicity did I not prepare for our old age! But another will ſolace thee for their loſs, while I am languiſhing midſt ignominy and grief. Alas! how dreadful were thy looks! they breathed nothing but hatred and fury. My misfortunes are paſt remedy. He is even offended at my affection, and bluſhes at my kindneſs.

The following Ode on FRATERNAL LOVE, is one of the moſt eſteemed poetical pieces in China:

NO tree can be compared to the *Tchang-ti*, which the ſpring crowns with a thouſand flowers; no man can be compared to a brother. A brother laments a brother with unfeigned tears. Were his body ſuſpended over an abyſs, from the point of a rock; were it ſunk in the peſtilential waves of the deepeſt gulph, he would procure it a tomb. The ſolitary turtle ſighs midſt the ſilence of the grove, but I, in my affliction, have a brother who ſhares my burden.

burden. The tendereſt friend ſeeks only to allay my grief; my brother feels it, he conſiders it as his own. Paſſion may ſteal into our habitation, and with her envenomed breath diſturb our repoſe; but when danger approaches, my brother protects me with his body, he becomes my ſhield. What joy does it give him to ſee me delivered! What pleaſure to behold me happy! Men ſhare their felicity with relations; the ſociety of a brother augments it. The moſt agreeable entertainments are thoſe where I behold mine; the moſt delicious banquet is that, where he is ſeated by my ſide. My ſoul expands in his preſence; I pour it without reſerve into his boſom. Fraternal affection has all the tenderneſs of love. An amiable ſpouſe may intoxicate with the endearments of wedlock; a virtuous progeny may add to our joys, but if we wiſh to ſecure felicity, let it be cemented by fraternal affection. The *Kin* and the *Che*, in a concert, give ſupport, and add to the harmony of the voices. O, fraternal affection, happy are the families where thou reigneſt! Thy charms invite thither every virtue, and baniſh every vice.

The Chineſe poets are no ſtrangers to the charms of Philoſophy; they can even diffuſe its beauties throughout their ſmalleſt pieces. The following exhibits a picture of the contentment and calm indifference of *a Chineſe Sage in his retirement.*

My palace is a ſmall chamber, three times my length. Magnificence never yet found entrance there, but neatneſs is my conſtant companion. A mat is my bed, a piece of cotton cloth, doubled, is my covering. Theſe afford me a ſeat in the day, and on theſe do I repoſe during night. On the one ſide, ſtands my lamp; on the other, a vaſe filled with ſweet odour. No noiſe affails my ears but the ſinging of birds, the whiſtling of the winds, and the murmuring of a fountain. My window can ſhut, and my door can be opened, but only for the wiſe; the wicked never dare approach it. I neither ſhave my head, like a Bonze, nor do I faſt, like a *Tao-ſſée*. Truth hath fixed her abode in my heart, and innocence guides my actions. Without maſter, and without diſciples, I indulge in no empty dreams, nor do I paſs my life in writing words, much leſs in whetting the pointed ſhafts of ſatire, or painting praiſes. Ambitious views never enter my mind, nor do vaſt projects

employ

employ my thoughts; glory moves me as little as riches, and pleaſure in vain to me diſplays her charms. Solitude and repoſe are my only deſire. Tranquillity beams upon me from all ſides; confuſion and tumult fly far from me. When I contemplate the heavens, my courage revives; when I ſurvey the earth, I am comforted. I live in the world, as if abſent from it. Day brings on day, and year follows year; the laſt will conduct me into port, and I ſhall have lived for myſelf.

The emperor *Kien-long*, who has been fifty years on the throne of China, is one of the moſt accompliſhed ſcholars, and beſt poets, in the empire. In his poem, in praiſe of *Moukden*, of which a tranſlation was publiſhed in 1770, there are found evident marks of a true poetical genius. The large Chineſe collection, concerning agriculture, contains alſo ſeveral pieces written by this monarch, on various rural ſubjects; on a field newly tilled; on drought; on the labours of ſummer; on a fall of rain, which had ſaved the rice; on a field well ſown; on a beautiful houſe; on a ſhower of hail, &c. To him, alſo, are we indebted for a panegyric on tea. In peruſing his poem

on *Moukden*, we were ſtruck with the following paſſage; our readers, we hope, will not be diſpleaſed with us for tranſcribing it; they doubtleſs ſeldom have an opportunity of reading verſes, compoſed by a poet who rules two hundred millions of people.

The poetical emperor delineates, in this work, all the natural beauties which diſtinguiſh the country of his anceſtors. He deſcribes, in the paſſage we have ſelected, the proſpect which the ſea exhibits in the gulph of *Lea-tong*, and afterwards celebrates the mountains that ſurround the city of *Moukden*. 'The ſea, the immenſe ſea, which gradually 'contracting its ſhores advances into our terri-'tories, to form a gulph, no leſs abundant in 'riches than in beauties, is alone one of the 'moſt delightful views that nature can preſent. 'Sometimes, like a placid lake, its ſmooth ſur-'face aſſumes the appearance of an extended 'azure plain; ſometimes, with a gentle mur-'muring like the hollow ſound of the freſhen-'ing breeze, it alternately advances and retires; 'ſometimes, foaming and ſwelled with impe-'tuous fury, its roaring waves daſh with tre-'mendous force againſt the ſhore, which it in 'vain attempts to ſwallow up. Often, by ſuc-

ceſſive

'ceſſive undulations, the motion and appear-
'ance of which exceed the art of the pencil,
'it ſeems deſirous of retiring, to procure itſelf
'a bed, different from that which it occupies
'at preſent. If it riſes, it is in order to de-
'ſcend; if it deſcends, it is only to riſe again;
'until, after an infinite variety of changes, it
'returns to the ſtate in which it was before.
'We might almoſt ſay, that it reſumes its
'former tranquillity, only becauſe that bright
'orb which enlightens us by day, and the ſtars
'which ſparkle during night, are about to
'plunge in its waves, and to purify and cool
'themſelves in its boſom. Who can diſcover
'the origin, and aſſign the cauſes of ſo many
'wonders? But without attempting to diſ-
'cover, what it would be impoſſible to de-
'ſcribe, let us leave the briny waves to ſport
'or rage at pleaſure, in that immenſe ſpace
'which they overſpread, and let us turn our
'eyes and our thoughts to other objects, no
'leſs worthy of our attention.——

'Mountains! by you I begin—*Mountain of*
'*iron*, *embroidered mountain*, to direct the paths
'of the traveller, doſt thou preſent thyſelf at
'ſo remote a diſtance? to ſuſpend his fatigue,
'and recreate his ſight, doſt thou exhibit a

'form and colours ſo ſingular? Thou art a cer-
'tain mark to point out the route which he
'ought to purſue, in order to reach, without
'interruption, the calm goal of his repoſe.
'Shall I exhibit you in that point of view, where
'you appear majeſtically beautiful and enchant-
'ing; or in that where you inſpire ſadneſs,
'mingled with terror? No, to name you only,
'is ſufficient to make you known. In vain
'ſhould I attempt to deſcribe thoſe amphi-
'theatres, covered with delightful verdure,
'with which your ſides are eternally crowned;
'thoſe charming views that form at a diſtance,
'an almoſt inſenſible declivity, over which
'the raviſhed eye can wander with endleſs de-
'light; thoſe cluſtered mounts, which from
'ſpace to ſpace ſeem to give birth to one ano-
'ther; thoſe cryſtal ſtreams, which pouring
'down in an infinity of cafcades, haſten
'through different channels to unite their wa-
'ters in the plain, and thence to form rivers,
'rivulets, and a thouſand rills. In vain ſhould
'I attempt to deſcribe thoſe lofty and thick
'ridges, which at a diſtance hide the light
'of the ſun, during day, and the brightneſs
'of the moon, during night; thoſe proud
'ſummits, which after having pierced the
'clouds,

'clouds, ſtill ſtretch towards the wide expanſe
'of heaven. My attempt would be equally
'vain, did I endeavour to delineate thoſe
'gloomy caverns, thoſe enormous fiſſures,
'thoſe pointed rocks, thoſe hideous precipices,
'which cannot be approached without awe,
'thoſe dangerous cleſts, which inſpire terror,
'and thoſe profound gulphs, which the eye
'never beholds without horror. What lan-
'guage, however expreſſive; what pencil,
'however bold, can ſketch out—can even
'pourtray a part of thy awful and ſublime, of
'thy ſoft and enchanting beauties! They are
'beyond all expreſſion. It is only by view-
'ing them that we can form an idea of them.
'If the beauties which diſtinguiſh thee, are
'contraſted by objects which ſeem to de-
'grade thee in our ſight, it is becauſe thou
'art not intirely deſtined for the uſe of man.
'The wild animals, which preſs the earth with
'their feet; the reptile, which creeps; the
'fowls, which cleave the air, ought alſo, in
'thee, to find nouriſhment and ſhelter. Chil-
'dren of Nature—of that univerſal mother
'who watches over all, they claim an equal
'right to her protection. Open then, O
'mountains! open for them your boſoms; let
'your

'your caverns and precipices afford places of 'retreat to the moſt ferocious among them; 'let your hollow and ſteep rocks conceal 'others; be an aſylum for all; multiply your 'productions to nouriſh them; let your lim-'pid ſtreams diſtil to quench their thirſt. We 'are not jealous; we ſhall admire you the 'more.'

The Chineſe are acquainted with moſt of thoſe kinds of poetry which are in uſe among us. They have ſtanzas, odes, elegies, idylls, eclogues, epigrams, ſatires, and even *bouts rimés*. The common people, alſo, have ballads and ſongs peculiar to themſelves. Some of the moſt diſtinguiſhed of the literati have even thought it of importance to turn into verſe for them the moſt celebrated maxims of morality, the duties of the different conditions, and the rules of civility. *If good grain, ſay they, produces only ſtraw, it will benefit the ground by preventing the growth of weeds.*

Seldom is the Chineſe poetry diſgraced by obſcenity. It muſt, at leaſt, be decently concealed, and appear only by the aid of allegory and grammatical niceties, peculiar to the language. For example, there are certain pieces where

where the characters preſent one ſenſe, and their ſound, taken ſeparately, another; in others, ſome ſtrokes of the characters muſt be retrenched, before the ſenſe of the author can be diſcovered; in others, they muſt be read backwards. But whatever addreſs and ſubterfuges a Chineſe *Petronius* may employ, he pays dear for them if his works fall into the hands of government. Some years ago, a prince, uncle to the preſent emperor, took the liberty of writing ſome verſes, rather too free, upon a fan belonging to one of his concubines, which the latter had the imprudence to lend to one of her female friends. The fan was carried to the emperor; he ſaw the verſes, and he ordered that they ſhould be read publickly, before all the princes of the blood, every time they were aſſembled in the palace, and that they ſhould be informed they were the production of his uncle; nor did the emperor, till after a multiplicity of readings, free the prince from the ſhame occaſioned by this humiliating leſſon.

It is in conſequence of that rigid and ſevere attention which watches over every thing in the leaſt tending to corrupt public manners, that all romances, without exception, are expreſsly prohibited by the laws.

The

The ſame emperor, on the throne at preſent, diſcredited three, which were reckoned maſter-pieces in their kind; the firſt, becauſe it greatly tended to leſſen the natural abhorrence which people have of murder, was ſtigmatized by the character *tao*, which ſignifies a *knife*, or *dagger*; the ſecond, which is a romance, filled with devils and ſorcerers, was marked with the character *ſie*, *falſe*, or *lyar*; and the third, with the character *in*, *filthy*, or *obſcene*, becauſe it contains amorous adventures and licentious intrigues. The police, however, leſs ſevere than the laws, permits ſuch novels and romances as have an uſeful tendency, or in which nothing is found prejudicial to morality. Every author who writes againſt government is puniſhed with death, as well as all thoſe who have had any hand in the printing or diſtribution of his works.

CHAP

CHAP. III.

DRAMATIC PIECES; ELOQUENCE; WORKS OF ERUDITION; IMPERIAL COLLEGE OF THE HAN-LIN.

THE rules for dramatic compoſition received and eſtabliſhed in Europe, are not known to the Chineſe. They neither obſerve our three unities, nor any thing that can give regularity and probability to the plot. Their dramas do not repreſent a ſingle action; they exhibit the whole life of a hero, and this repreſentation may be ſuppoſed to continue forty or fifty years.

They make no diſtinction between tragedy and comedy, conſequently they have no particular rules appropriated to each of theſe kinds, ſo different in character and language. Every dramatic piece is divided into ſeveral parts, which precede a kind of prologue, or introduction, called *ſié-tſé*; the other acts, or parts, are called *tché*; they might be divided into ſcenes, were theſe to be determined by the going off and coming on of the actors. Each of the performers, when he comes forward,

ward, begins always by making himself known to the spectators; he tells them his name, and the character he is going to support. The same actor often performs several parts in the same piece. A comedy sometimes will be acted by five persons, though it contains, and successively exhibits, ten or twelve personages who speak.

The Chinese tragedies have not what we properly call a Chorus, but they are intermixed with several pieces of singing. In those parts in which it is supposed that the actor should be agitated by some lively passion, he suspends his declamation, and begins to sing; and he is often accompanied by instrumental music. These scraps of poetry are intended to express the violent emotions of the soul, such as those occasioned by anger, joy, love or grief; a character sings when he is enraged against a villain, when he is animated with vengeance, or when he prepares for death.

F. Du Halde has inserted, in his collection, a Chinese tragedy, called *The Orphan of Tchao*, translated by F. *Premare*. This play is taken from a Chinese book, which contains a hundred of the best theatrical pieces which were composed under the dynasty of the *Yuen*, in

the fourteenth century. M. Voltaire has borrowed from it the ſubject of his tragedy of the *Orphan of China*. This author ſpeaks of the Chineſe work in the following words: 'The 'Orphan of *Tchao* is a valuable monument, 'which enables us to form a better idea of the 'genius of the Chineſe, than all the relations 'we have of their vaſt empire. It is true, that 'this piece appears altogether barbarous, in 'compariſon of the excellent works of the pre-'ſent age: but, it is alſo a maſter-piece, when 'compared with our pieces of the fourteenth 'century. Undoubtedly, our Troubadours, our 'Bazoche, and many others, are far inferior to 'the Chineſe author. The Orphan of *Tchao* 'can be compared only to the Engliſh and 'Spaniſh tragedies of the ſeventeenth century, 'which do not fail, even yet, to pleaſe beyond 'the Pyrenean mountains, and acroſs the Chan-'nel. The action of the Chineſe piece conti-'nues twenty-five years, as in the monſtrous 'farces of *Shakeſpeare* and of *Lopez de Vega*, 'which have been named tragedies; it is a con-'tinued ſeries of improbable events—We think 'we are reading the Arabian Nights Tales, 'divided into acts and ſcenes; but, notwith-'ſtanding their incredibility, there is ſtill ſome-

'thing

'thing in them which intereſts us; and, in 'ſpite of the innumerable crowd of events, they 'are all exhibited in the moſt diſtinct point of 'view—two things which, at all times, and 'among all nations, have been highly eſteem-'ed; and this merit is wanting in moſt of our 'modern pieces. It is true, that the Chineſe 'piece has no other beauties: unity of time 'and action, ſentiment, character, eloquence, 'reaſon, paſſion, all are wanting; and yet, as I 'have already ſaid, the work is ſuperior to 'every thing produced among us at that 'period.'

The Chineſe literati ſeldom employ their talents in writing for the ſtage; and they reap little glory from productions of this kind, becauſe theatrical entertainments are rather tolerated than authoriſed in China. The ancient ſages of the nation have conſtantly decried them, and conſidered them as deſtructive ſources of corruption. The firſt mention made of theatrical pieces in hiſtory, is where an emperor of the dynaſty of the *Chang* is praiſed for having forbidden this kind of frivolous and dangerous amuſement. Several remonſtrances were preſented to *Siuen-ti*, of the dynaſty of the *Tcheou*, in which he was intreated to baniſh from his court

court theſe ſpectacles, the effects of which could not fail of being fatal to morality and good order. Another emperor was deprived of his honours, for having too great a fondneſs for the theatre, and frequenting the company of comedians. It is in conſequence of this manner of thinking, which is univerſal in China, that halls ſet apart for the acting of plays, are put upon a level with houſes of proſtitution, and intirely confined to the ſuburbs of thoſe cities where they are erected.

The Chineſe Gazette takes the earlieſt opportunity of publiſhing the name of the moſt obſcure ſoldier who has diſplayed courage and intrepidity in combat; it announces to the whole empire an act of filial piety, or an example of female modeſty, even when exhibited by the humbleſt ruſtic: but the authors of theſe papers would be expoſed to the ſevereſt puniſhment, did they dare to inſult the nation, by entertaining them with the character and ſucceſs of a buffoon, with the deſcription of a new dance, or with the graces and figure of a comedian.

With regard to the Chineſe eloquence, it is not ſo much founded on precept, as on imitating thoſe maſter-pieces of antiquity which

have been conſecrated, and eſtabliſhed, as models in the art of oratory. This eloquence does not conſiſt in a certain arrangement of harmonious periods; it reſults from lively expreſſions, noble metaphors, bold compariſons, and, above all, from a happy application of the maxims and ſentences of the ancient ſages. The laws of the empire are no obſtacle to its influencing the government of the ſtate; but this influence is not conveyed through the ſame medium as in the ancient republics, by ſpeaking directly to the people aſſembled: it is by memorials, petitions and remonſtrances, which may be preſented to the emperor and to his miniſters. In theſe writings, which require the moſt guarded circumſpection, the eloquence muſt be employed only in inſtructing, refuting or correcting, and in pointing out the neceſſity of reformation. It muſt produce theſe effects by the help of a few lines, and by once reading. No ſuperfluous ornament, no uſeleſs expreſſion, no weak argument, no ambiguous quotation, or equivocal proofs, are ever admitted into compoſitions of this kind. *Meditate night and day*, ſays Ly-tſe, *to write ten characters of a remonſtrance, and of theſe eraſe ſix. The thunderbolts of the throne fly in every direction,*

a ſingle

a ſingle ſyllable is ſufficient to rouſe them; and they may carry death and deſtruction even to the remoteſt corner of the empire.

The emperor *Kang-hi* cauſed a collection of the beſt pieces which every age had produced in this kind of writing, to be printed and publiſhed, which he enriched with his own remarks. A tranſlation of this work would, perhaps, afford the ſureſt means of being acquainted with the Chineſe eloquence, and of appreciating its merits. The miſſionaries aſſure us, that a great many of theſe remonſtrances are not inferior to the moſt eſteemed pieces of the Grecian and Roman orators.

Academical diſcourſes are attended with as little ſucceſs in China as in ſome countries of Europe. Theſe pieces of eloquence, which are called *chi-ouen*, are generally the productions of thoſe literati who aſpire to degrees, or who wiſh to preſerve what they have already acquired. A diſplay of high-ſounding words, without meaning, unnatural images, thoughts which have more brilliancy than truth, and all the tinſel of a Chineſe wit, are united in theſe compoſitions, which are written, for the moſt part, upon ſome text taken from the *King*. All the ableſt of the literati, who admire the elegant

preciſion and manly ſimplicity of the ancients, lament the falſe taſte which has been introduced by this academical eloquence: they diſtinguiſh the authors of ſuch oratorical trifles by the name of *kiu-keou*, *mou-ché*, *golden mouths*, *and wooden tongues*.

The Chineſe rhetoricians reckon up a prodigious number of different kinds of eloquence; it is even difficult to conceive, that a nation ſhould have been able to fix and determine ſo many various ſhades in the art of perſuading. We ſhall confine ourſelves to a few of the principal: to enumerate the reſt would create diſguſt, inſtead of affording entertainment. Theſe rhetoricians diſtinguiſh the eloquence of things, all the force and ornament of which conſiſt in truth; the eloquence of ſentiment and conviction, which is, as it were, the effuſion of the orator's ſoul; the eloquence of candour and innocence, which baniſhes doubt and ſuſpicion; the eloquence of connection and combination, which is the fruit of long ſtudy and meditation; the eloquence of boldneſs, which ſpares nothing, and conceals nothing; the eloquence of wonder, which, by the powers of the imagination, ſubdues reaſon; the eloquence of ſingularity and aſtoniſhment, which con-

contradicts received truths, and ſeduces, by the attraction of making diſcoveries; the eloquence of illuſion and artifice, which effects a change, by diverting the attention, and overpowers the heart, by a melting pathos; the eloquence of metaphyſics and ſubtleties, which is always wrapt up in obſcurities, and impoſes on the weak, by confounding them with things paſt comprehenſion; the eloquence of the old language, which affects to imitate the tone of the ancients, and derives force from their authority; the eloquence of grandeur and majeſty, which, by the ſtrength of genius, riſes even to the ſublimity of the *King*; the eloquence of images, which pleaſes like the flowers; the eloquence of abundance and rapidity, which expoſes its reaſons, accumulates proofs, and multiplies authorities; the eloquence of ſoftneſs and inſinuation, which is to the mind what the light of the moon is to the eyes; the eloquence of depth, which produces reflection, by the extent, importance, and majeſty of the truths to the diſcovery or which it appears only to conduct; the eloquence of myſtery, which exhibits things only by halves, which engages and pleaſes, by awakening the curioſity; ſuperficial eloquence, which ſhines without enlightening,

lightening, &c. The Chineſe rhetoricians diſtinguiſh alſo as many kinds of ſtyle as of eloquence.

The Chineſe appear not to be fond of that lively and animated declamation, thoſe expreſſive geſtures, and that powerful modulation of the voice which ſo often contribute to the ſucceſs of our public diſcourſes in Europe. They think almoſt like the ſavage *Illinois*, who were firmly perſuaded that their miſſionary had fallen into a paſſion, becauſe he concluded his ſermon with a few pathetic ſentences, delivered after the European manner. The Chineſe cannot adapt themſelves to our action and geſtures, which they take for affected grimaces, or tranſports of fury. Grave and compoſed hearers, they are better pleaſed with a diſcourſe addreſſed to their underſtanding than to their paſſions. An orator who is deſirous of making any impreſſion upon a Chineſe audience, muſt conceal his art, and endeavour to affect them by little and little: in ſhort, the ſureſt means of ſucceeding, are, to appear to be really affected himſelf. *It is not by its cries*, ſays one of their authors, *it is by its flight, that the wild duck makes the reſt depart, and guides them through the air.*

Though China abounds with works of erudition,

dition, they are ſeldom the production of private individuals: theſe have neither the leiſure nor conveniencies requiſite for literary purſuits. The firſt years of the young literati are ſpent in ſtudying the language, characters and doctrine of the *King*. The examinations to which they muſt ſubmit every three years, keep them continually employed. When admitted to the firſt literary degree, it is ſtill neceſſary to continue their ſtudies, in order to merit the ſecond, and afterwards that of doctor, which is never granted but by competition. They then obtain employment in the tribunals, or become governors of cities in their own provinces. In this new ſituation, their occupations are ſo various and conſtant, that it is impoſſible for them to follow the natural bent of their genius, by a courſe of uninterrupted ſtudy. The ſword of the ſovereign is continually ſuſpended over their heads; and they have need of all their application, to avoid even ſlight omiſſions, which are ſufficient to occaſion their ruin.

The difficulty of procuring acceſs to libraries is alſo an inconvenience which the man of genius, unconnected with any literary ſocieties, muſt experience. The condition of individuals

in China is ſo liable to change, that it is impoſſible for any of them to have a vaſt collection of books, ſuch as thoſe found in the houſes of the great, and of men of letters in Europe. If the ſon of a miniſter of ſtate, or general, is deſtitute of merit, he is ſuffered to ſink into miſery, and to languiſh out the remainder of his days in obſcurity, among the claſs of ordinary citizens.—In ſuch a ſituation, how can he preſerve the library of his father? Beſides, the mandarins and public officers, who, on account of the inſtability of their employments, are often removed from one province to another, have ſeldom a taſte for libraries: they confine themſelves to ſuch books only as are neceſſary in their department. The great bonzeries are the only reſources of the literati. It is there that government, in order to guard againſt loſſes, which might be occaſioned by conflagrations, wars and revolutions, has ordered the moſt curious and rare manuſcripts to be collected; and there alſo are depoſited annually, copies of every large collection and new edition of any work publiſhed at the expence of the ſtate. It is true, theſe immenſe libraries are open to all the literati; but the greater part of the bonzeries which contain them

them are ſituated on mountains, at a diſtance from large cities. Could a man of letters, engaged with the cares of a family, and the duties of his employment, ſeclude himſelf from ſociety, among theſe rocks, and give himſelf up to literary reſearches?

All the great works, therefore, which have appeared in China, have proceeded from the college of the *Han-lin*. This body is compoſed of the moſt celebrated literati, and of the greateſt geniuſes of the empire. They are examined and choſen by the emperor himſelf, who keeps them always near his perſon. Some of theſe great literati are employed as private ſecretaries to the emperor, others ſuperintend the education of the youth taught in the public ſchools, which are at the four gates of the palace; the greater part of them are lodged in a large and commodious building, where, removed from noiſe, and every object of diſſipation, they labour in concert, and without remiſſion, on ſuch works as the emperor orders. Freed from every care, and ſurrounded with all the literary treaſures of the empire, they find in this retreat every convenience, and every aſſiſtance that can facilitate their labour. Employment is aſſigned to each of them, ſuited

ſuited to his taſte and talents. They are never ſubjected to the fettering reſtraint of time, nor are they ever hurried to finiſh any work which they have undertaken. Intereſt and ſelf-love unites them cloſely together, becauſe the glory attending their ſucceſs is never divided, it is equally diffuſed to all. A reciprocal communication of knowledge, in the fulleſt and moſt unreſerved manner, is therefore a neceſſary conſequence, becauſe every imputation affects the whole body. Hence it happens, that all the works which come from the pencil of the *Han-lin*, bear a character of perfection rarely to be found in thoſe of a private man of letters. To them are the Chineſe indebted for all their great hiſtorical collections, dictionaries, commentaries, new editions of ancient authors, &c. The emperor generally enriches theſe large works with a preface, by his own hand. They are all printed at the expence of government, and the whole edition belongs to the emperor, who diſtributes the copies as preſents to the princes of the blood, to his miniſters, to the great, to the chiefs of the different tribunals, to governors of provinces, and to the moſt celebrated literati of the empire. The paper, type, ink, binding, and ornaments all announce

announce the magnificence of the ſovereign, who publiſhes and gives away theſe works. Private individuals can only purchaſe ſpoilt, or ſpurious copies. In 1770 the *Han-lin* were employed on a new edition, enlarged and corrected, of a great work, in which are diſcuſſed the moſt intereſting points of hiſtory, chronology, geography, juriſprudence, politicks, and natural hiſtory. This edition was to form a collection of more than an hundred and fifty volumes.

CHAP. IV.

CHINESE ASTRONOMY.

IT appears that the knowledge of aſtronomy is very ancient in China, and that it may be traced back even to the foundation of the empire. The firſt mention made of it by Chineſe authors, is in a chapter of the *Chou-king*, where the emperor *Yao* inſtructs his aſtronomers *Hi* and *Ho*, how to diſtinguiſh and determine the four ſeaſons of the year. This text is of the utmoſt importance, and enables us to judge of the ſtate of this ſcience at that remote period.

The prince expreſſes himſelf in the following manner:

Firſt, *Yao* deſires that *Hi* and *Ho* will calculate and obſerve the places and motion of the ſun, moon, and ſtars, and that they will afterwards teach the people whatever relates to the ſeaſons.

Secondly, According to *Yao*, the equality of day and night, and the ſtar *Niao*, ſerve to determine the vernal equinox.

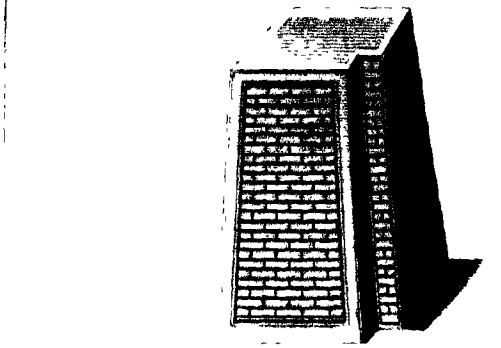
The equality of day and night, and the ſtar *Hiu*, point out the autumnal equinox.

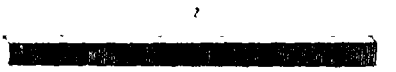
The longeſt day, and the ſtar *Ho*, are the ſigns of the ſummer ſolſtice.

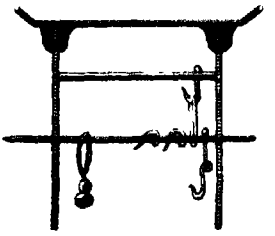
The ſhorteſt day, and the ſtar *Mao*, ſhew us the winter ſolſtice.

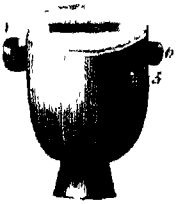
Thirdly, *Yao* informs *Hi* and *Ho*, that the *Ki* conſiſts of 366 days, and that to determine the year and its four ſeaſons, an intercalary moon muſt be employed.

We ſee by the firſt of theſe three articles, into which the text is divided, that even in the time of *Yao*, whoſe reign began in the year 2357 before our æra, there were mathematicians in China, appointed by the ſovereign to prepare a calendar, and to diſtribute copies of it among the people. It appears that the authors









1 Ling-tai *or Observatory of* Ouen ouang 2 *Tube of* Hoang ti *for Weights Measures and Vases* 3 Teou *or Measure* 4 Chin. 5 Ho 6 Yo 7 *Balance*

authors of this calendar were required to mark in it the times when the ſun and moon entered the different ſigns, together with the places of the planets, and eclipſes. The aſtronomers who neglected to announce theſe laſt phenomena, were puniſhed with death.

The ſecond article informs us, that they knew at that time to determine the two equinoxes, and the two ſolſtices, by the length of the days and nights. It is very much to the honour of the Chineſe, that they were then able to avail themſelves of the motion of the planets, in order to compare their places with that of the ſun in each of the four ſeaſons.

The third article fully proves that they were then acquainted with a year of 365 days and ſix hours, which every four years ought to conſiſt of 366 intire days. *Yao* ſeems, however, to have preferred the lunar year *, ſince he commands the uſe of intercalation.

The

* In the early ages the year uſed by all nations was lunar. It was natural for men, when they firſt began to deviſe ſome method by which they might mark the lapſe of time, to turn their thoughts to the moon, as the variety of courſe in this planet was more conſpicuous, and on that account, no doubt, better obſerved than that of

The Chineſe have always fixed the beginning of the aſtronomical year at the winter ſolſtice; but the beginning of their civil year has varied, according to the will of their emperors. Some of them have fixed it at the third, or ſecond moon after the winter ſolſtice; others at the ſolſtice itſelf.

The Chineſe year has at all times conſiſted of a certain number of lunations: twelve lunations form a common year, and thirteen the embolifmic year. The Chineſe reckon their lunations by the number of days which happen to fall between the moment in which the ſun is in conjunction with the moon, and the moment of the conjunction following; and as in the interval between one conjunction and another, the number of days cannot be conſtantly equal;

of any other. A lunar year conſiſts of 354 days, or twelve ſynodical months. As the Greeks adopted the uſe of this year, in order to make it correſpond with the ſolar year, which has 365 days, it was found neceſſary to form, in the ſpace of nineteen years, or lunar cycle, ſeven lunar years, of thirteen months each. Theſe ſeven years are the third, ſixth, ninth, eleventh, fourteenth, ſeventeenth, and nineteenth of the lunar cycle. The ſix firſt have 384 days, and the laſt has only 383, becauſe the ſeven intercalary months, which aſtronomers call *embolifmic*, have only twenty-nine days each.

they

they ſometimes admit twenty-nine, and ſometimes thirty days to complete their lunations.

The Chineſe divide their days into a greater or ſmaller number of equal parts; but they generally divide them into twelve hours, which are double of thoſe uſed by us. Their day begins and ends at midnight.

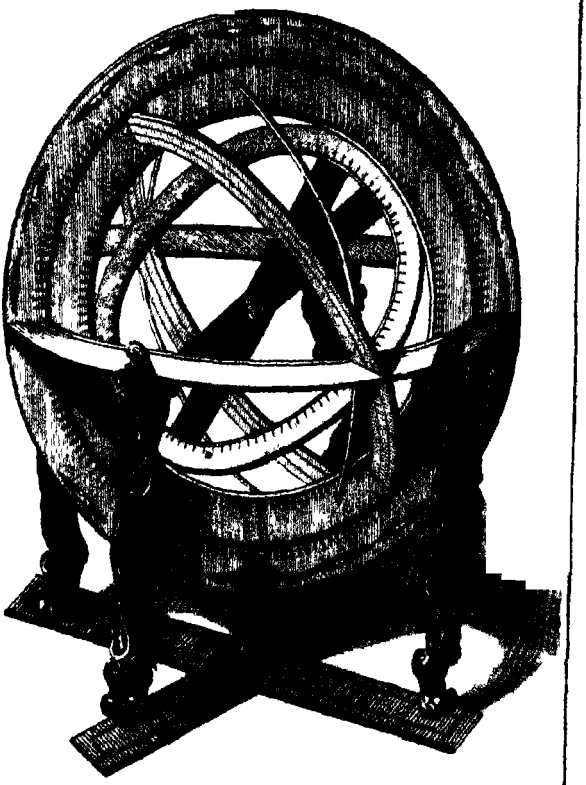
The path deſcribed by the ſun has been known in China from the remoteſt antiquity; and the Chineſe have always diſtinguiſhed the ecliptic from the equator. The former they call *hoang-tao*, the *yellow way*; the ſecond is named *Tché-tao*, or the *equinoctial line*: becauſe they know that this great circle of the ſphere is equally diſtant from both the poles; and that, when the ſun is exactly upon it, the days and nights are equal.

The Chineſe year, divided into lunations, is alſo divided into four equal parts, or into four ſeaſons; each of which has three parts, its beginning, its middle, and its end; that is to ſay, a lunation for each of the three parts. This year is ſtill ſubdivided into twenty-four equal parts, each of which contains fifteen degrees; ſo that the whole together make up the three hundred and ſixty degrees, which complete the ſun's annual revolution.

The

The intricate and irregular motion of the moon has been long known in China. Even before the reign of *Yao* the Chineſe aſtronomers were able to calculate, with ſufficient preciſion, the times of new and full moon. The firſt day of the new moon they named *cho*, *commencement* or *beginning*, and the day of full moon *ouang*, which ſignifies to *hope*, or *expect*: becauſe the people expected the kindneſs and protection of certain ſpirits, which they invoked only at that epocha. To expreſs the age of the moon, beſides numbers, they uſe the words *ſuperior* and *inferior ſtring*; they ſay, *chang-hien*, *a bow having the ſtring uppermoſt*, and *hia-hien*, *a bow having the ſtring undermoſt*. It is thus they diſtinguiſh what we call the quarters of the moon. Their method of intercalation has varied, but it has always been admitted, as well as the cuſtom of reckoning twenty-nine or thirty days for one lunation; that which contains only twenty-nine days, they call *a ſmall lunation*; and that which is compoſed of thirty, *a greater lunation*.

The Chineſe aſtronomers divide the ſtars according to the following order. They place firſt the *pe-teou*, or *celeſtial buſhel of the North*; this



Sphere of the Emperor Chun

this is what we call the great bear. Secondly, the *nan-teou*, or *celeſtial buſhel of the ſouth*; which comprehends the principal ſtars oppoſite to the great bear; and which together form a figure almoſt like that of the great bear in the north. Thirdly, the five planets, *ou-hing*. Theſe five planets are, Saturn, Jupiter, Mars, Venus, and Mercury. Fourthly, twenty-eight conſtellations, in which are comprehended all the ſtars of our zodiac, and ſome of thoſe which lie neareſt to it.

We are indebted to F. Gaubil for a particular treatiſe on the Chineſe aſtronomy, which he long ſtudied. In one of his letters to F. Souciel, he ſpeaks of the knowledge of the Chineſe aſtronomers in the following words. 'The Chineſe,' ſays he, 'have been long acquainted with the motion of the ſun, moon, and planets, and even of the fixed ſtars, from weſt to eaſt; though they did not determine the motion of the latter till about four hundred years after the Chriſtian æra. To Saturn, Jupiter, Mars, Venus, and Mercury, they have aſſigned revolutions which approach very near to ours. They have no notion of their different ſituations, when ſtationary and retrograde; and, as in Europe,

'rope, ſome imagine that the heavens and pla-
'nets revolve round the earth, and others
'around the ſun.—By reading their books we
'may eaſily perceive, that the Chineſe have had
'a perfect knowledge of the quantity of the
'ſolar year; that they have alſo known the
'diurnal motion of the ſun and moon; that
'they have been able to take the meridian
'altitude of the ſun, by the ſhadow of a
'gnomon; and that they have thence made
'pretty exact calculations to determine the
'elevation of the pole, and the ſun's decli-
'nation: it appears that they have had a
'tolerable knowledge of the right aſcenſion
'of the ſtars, and of the time when they
'paſs the meridian; of the reaſon why the
'ſame ſtars, in the ſame year, riſe and ſet
'with the ſun; and why they paſs the me-
'ridian ſometimes when the ſun riſes, and
'ſometimes when he ſets. In ſhort,' con-
cludes F. Gaubil, 'it evidently appears, from
'peruſing the Chineſe hiſtory, that the Chi-
'neſe have always been acquainted with a
'great many parts of aſtronomy.'

The Jeſuit mathematicians, whom zeal for the intereſt of religion induced to viſit China, contributed greatly to enlarge aſtro-

nomical knowledge in that empire. Fathers Ricci, Adam Schal, Verbieſt, Couplet, Gerbillon, Regis, d'Entrecolles, Jartoux, Parrenin, and a great many others, were men whoſe talents would have rendered them celebrated, even in Europe. They reformed every thing faulty in the Chineſe aſtronomy; they corrected the errors which had been continued in the calendar, and taught the Chineſe new methods of obſervation. F. Verbieſt found, in the obſervatory at *Pe-king*, a certain number of inſtruments made of braſs; but as he judged them improper for aſtronomical purpoſes, he ſubſtituted new ones in their room, which ſtill remain. F. le Comte has given us, in his *Memoirs*, an accurate deſcription of all theſe machines.

Aſtronomy at preſent is cultivated at *Peking* as it is in the greater part of the capital cities of Europe. A particular tribunal is eſtabliſhed there, the juriſdiction of which extends to every thing that relates to the obſervation of the celeſtial phenomena. This tribunal is ſubordinate to that of *Ceremonies*, and has, as well as all others which have particular juriſdictions aſſigned them, the name of *Ya-men*. The members which compoſe it are, an inſpector,

two preſidents, one of whom is always a Tartar, and the other a Chineſe; and a certain number of mandarins, who diſcharge the duty of aſſeſſors. Since the time of F. Adam Schal, till that of F. de Rocha, who ſucceeded F. Hallerſtein, that is to ſay, for near a century and a half, an European has always ſupplied the place of the Chineſe preſident. This ſeries of European aſtronomers have always paid particular attention to the inſtructing of pupils; and they have always conſidered it as their duty to make them acquainted with the ſyſtem, and method of calculation adopted in Europe. Of about two hundred aſtronomers, therefore, or pupils, whom the emperor maintains at his own expence, two thirds at leaſt have a tolerable notion of the ſtate of the heavens, and underſtand calculation ſo far as to be able to compoſe ephemerides, which are ſufficiently exact, and much more particular than thoſe publiſhed by our academies. Theſe ephemerides, however, ought not to be confounded with thoſe deſtined for the uſe of the people, which are filled with ſuperſtitious predictions, and all the nonſenſical dreams of judicial aſtrology; thoſe of which we have ſpoken are intended only for the purpoſe of giving

a true

a true ſtate of the heavenly bodies; and they contain nothing but aſtronomical calculations. The miſſionaries have never been the authors of any of theſe ephemerides; their employment is to reviſe the labours of the Chineſe mathematicians, to verify their calculations, and to correct any errors into which they may have fallen. As the firſt Europeans admitted into the tribunal of aſtronomy were of the Portugueſe miſſion, which at that time was the only one at *Pe-king*; it is the ſame miſſion which ſtill continues to furniſh aſtronomers for that academy.

The obſervation of eclipſes is one of the moſt important functions of that tribunal. Information muſt be given to the emperor, by a memorial, of the day and hour of the eclipſe, and in what part of the heavens it will happen, together with its duration, and the number of digits eclipſed. It is neceſſary that this intelligence precede the eclipſe by ſome months; and as the empire is divided into very extenſive provinces, it muſt be calculated for the longitude and latitude of the capital city of every province. Theſe obſervations, as well as the diagram which repreſents the eclipſe, are preſerved by the Tribunal of *Ceremonies*

and the *Calao*, who take care to tranſmit them into the provinces, and into all the cities of the empire, in order that this celeſtial phenomenon may be obſerved according to the form preſcribed.

The ceremonial uſual upon ſuch occaſions is as follows. Some days before the eclipſe, the tribunal of ceremonies cauſes to be fixed up, in large characters, and in ſome public place of *Pe-king*, the hour and minute when the eclipſe will commence; the quarter of the heavens in which it will be viſible; the time that the body will remain in the ſhade, and the moment in which it will emerge. The mandarins, of all the different orders, have notice ſent them to appear in proper dreſs, and with all the marks of their dignity, in the court of the Tribunal of Aſtronomy, and to wait there for the moment in which the phenomenon will take place. Each of them carries in his hand a ſheet of paper, which contains a figure of the eclipſe, and every circumſtance attending it. As ſoon as they perceive that the ſun or moon begins to be darkened, they all throw themſelves on their knees, and knock their foreheads againſt the earth. A frightful noiſe of drums and cymbals is immediately heard

heard throughout the whole city. This is the remains of an ancient opinion entertained by the Chineſe, that by ſuch horrid din they aſſiſted the ſuffering luminary, and prevented it from being devoured by the celeſtial dragon. Although the literati, the great, and every perſon poſſeſſed of the leaſt knowledge, know, at preſent, that eclipſes are only natural events, they continue ſtill to obſerve the ancient ceremonial, in conſequence of that attachment to national cuſtoms which theſe people have always preſerved.

While the mandarins remain thus proſtrated in the court, others, ſtationed on the obſervatory, examine, with all the attention poſſible, the beginning, middle, and end of the eclipſe; comparing what they obſerve with the figure and calculations given. They then write down their obſervations, affix their ſeal to them, and tranſmit them to the emperor, who, on his part, has been at no leſs pains to obſerve the eclipſe with accuracy and attention. The ſame ceremonial is eſtabliſhed throughout the whole empire.

CHAP. V.

PAPER, INK, PRINTING, &c.

THE Chineſe hiſtorians fix the diſcovery and firſt fabrication of that paper which they uſe at preſent, about the year 105 before Jeſus Chriſt. Prior to that epocha, they wrote upon cloth, and different kinds of ſilk ſtuff. Hence has been derived a cuſtom, ſtill preſerved, of writing upon large pieces of ſilk the praiſes of the dead, which are ſuſpended on one ſide of the coffin, and carried in funeral proceſſions; or maxims and moral ſentences, with which the Chineſe ornament their apartments. In more early ages they wrote with a ſort of ſtyle upon ſmall ſlips of bamboo, and even upon plates of metal. Several of theſe ſlips, ſtrung and joined together, formed a volume. At length, under the reign of *Ho-ti*, a Chineſe mandarin invented a kind of paper much more commodious. He took the bark of different trees, hemp, and old pieces of ſilk ſtuff, and boiled theſe ſubſtances until they were reduced

duced to a kind of paſte, of which he formed paper. By little and little the Chineſe induſtry brought this diſcovery to perfection, and found out the ſecret of whitening and ſmoothing different kinds of paper, and of giving them a beauty and luſtre.

Theſe kinds of paper are at preſent greatly multiplied. The Chineſe, for making paper, uſe the bamboo-reed, the cotton ſhrub, the bark of the *kou-chu*, and of the mulberry-tree; hemp; the ſtraw of wheat and rice; parchment; the cods of the ſilk-worm, and ſeveral other ſubſtances, the greater part of which are unknown in Europe.

Of trees, or ſhrubs, proper for making paper, nothing is uſed but the bark; of the bamboo and cotton-tree only, the woody ſubſtance is employed, after it has been macerated, and reduced to a thin paſte. The greater part of the Chineſe paper is attended with the diſadvantage of being very ſuſceptible of moiſture, duſt eaſily adheres to it, and worms, inſenſibly, get into it. To prevent the corruption and loſs of books it is therefore neceſſary to beat them often, and expoſe them to the ſun. Paper made from cotton is not ſubject to theſe inconveniencies; it is the prettieſt

prettieſt and moſt uſed of any, and may be preſerved as long as that of Europe.

Theſe kinds of paper are much ſuperior to ours in ſoftneſs and ſmoothneſs; the pencil, which the Chineſe uſe in writing, could not run with freedom, and form delicate ſtrokes upon a ſurface in the leaſt rugged, or uneven. The Chineſe paper exceeds ours alſo in the extraordinary ſize of the ſheets. It would be no difficult matter to obtain, from certain manufactories, ſheets thirty or forty feet in length.

To ſtrengthen their paper, and prevent it from ſinking, the Chineſe dip it in alum-water, which generally renders it very brittle; but when it has not undergone this preparation, it is as ſoft and pliable as ours, and may be folded into a thouſand ſhapes, without any danger of its being torn.

At one extremity of the ſuburbs of *Pe-king* there is a pretty long village, inhabited only by workmen, who ſubſiſt by patching old paper, which they have the art of cleaning and of making in a manner new. Each of the houſes belonging to theſe people is encloſed by walls, well whitened with lime; there they collect enormous heaps of old paper of every

every kind; ſome of which is ſpotted with ink, ſtained with paint, or glue, and covered with naſtineſs and filth; but whatever its condition may be, it is of little importance to them. After having picked out the fine paper, they fill large flat baſkets with theſe ſcraps, and carry them to a ſloping pavement near the water, where they waſh them thoroughly, by rubbing them with their hands, and treading on them with their feet, until they have intirely freed them from dirt. After this preparation, when they appear like a ſhapeleſs maſs, they bake and beat them afreſh, until they are reduced to the conſiſtence of jelly; and then, by means of a mould, they form them into ſheets, which are laid in piles; theſe leaves, which are generally of a moderate ſize, they afterwards place againſt the whitened walls ſurrounding their habitations, where the ſun dries them in a ſhort time. They are afterwards taken down, and collected together.

The Chineſe ink, which is not liquid like ours, is formed into cakes, or ſticks, after it has acquired a certain conſiſtence. Hiſtory relates, that towards the year 620 of the Chriſtian æra, the king of Corea, among thoſe

thoſe things which he preſents annually as tribute to the emperor of China, ſent ſeveral pieces of ink, made of a kind of blacking, produced by the ſmoke of old pines, and mixed with ſome burnt hartſhorn. This ink had ſo much ſplendour, that one might have taken it for real varniſh. The Chineſe induſtry long attempted to diſcover the proceſs uſed by the Coreans in preparing it, till, by repeated trials, their efforts were at length attended with ſucceſs. They invented a beautiful kind of ink, but it was only about the year 900 after Jeſus Chriſt, that they hit upon the method of giving it that degree of perfection which it has hitherto preſerved.

The Chineſe ink is made from blacking, produced by the ſmoke of different ſubſtances, but principally by that of pines, or of oil burnt in lamps. Care is taken to add to it a little muſk, or ſome other perfume, to correct the ſtrong and diſagreeable ſmell of the oil. Theſe ingredients are mixed, until they acquire the conſiſtence of paſte, which is afterwards divided, and put into ſmall wooden moulds. The interior part of theſe moulds is neatly cut and carved, ſo that the cake of ink, when taken out, appears ornamented with

with different figures, ſuch as dragons, birds, trees, and flowers: one of its ſides is generally marked with ſome beautiful characters. The Chineſe have ſo great an eſteem for every thing that relates to writing, that the workmen, who manufacture this ink, enjoy the ſame honourable diſtinction as our gentlemen glaſs-makers in France: their art is not looked upon as a mechanical profeſſion.

The beſt and moſt eſteemed ink of China is that which is made in the diſtrict of *Hoei-tcheou*, a city of the province of *Kiang-nan*; it is far ſuperior to that made any where elſe. Its compoſition is a ſecret, which the workmen conceal, not only from ſtrangers, but even from their fellow-citizens. A few of the operations employed in the proceſs are only known. The workmen of *Hoei-tcheou* divide their houſes into a great number of ſmall apartments, in which they keep lamps lighted from morning till night. Each of the apartments is diſtinguiſhed by the kind of oil burnt in it, which produces a particular ſpecies of blacking, and a different ſort of ink. The blacking, however, collected by the means of theſe lamps, in which oil is burnt, is employed only in the compoſition of certain

tain kinds of ink, which are ſold at an exceſſive price. For all the reſt, of which there is an aſtoniſhing conſumption in China, ſome other, much more common ſubſtances are uſed. The Chineſe pretend, that the manufacturers of *Hoeï-tcheou* get their blacking from the ſmoke of old pines, with which the mountains in that diſtrict are covered. We are aſſured that they have furnaces of a particular conſtruction for burning theſe pines. The ſmoke is conveyed, by means of long pipes, into ſmall cells, cloſely ſhut, the ſides of which are covered with leaves of paper. The ſmoke introduced into theſe cells adheres every where to the walls, and ſoon condenſes. At the end of a few days the cells are opened, and the blacking, or ſoot, is then taken out. The reſin, which iſſues from the burning pines, is alſo collected, by means of ſmall canals, which are level with the ground.

When a Chineſe has occaſion to write, he places upon his table a ſmall piece of poliſhed marble, with a cavity at one of its extremities, to contain a little water. In this he dips the end of his cake of ink, and rubs it upon the ſmooth part of the marble: according as he preſſes more or leſs, in rubbing the piece of

of ink, it acquires a lighter or deeper ſhade of black. When he has done writing, he carefully waſhes the marble, that the leaſt trace of ink may not remain: were the ſmalleſt ſpot left, it would be ſufficient to degrade the ſtone, which muſt be particularly honoured. The ſmall bruſhes uſed, are made of the hair of different animals, but for the moſt part of that of a rabbit, which is exceedingly ſoft.

The art of printing, ſo recent in Europe, has exiſted in China ſince the remoteſt antiquity, but it differs very much from ours. The ſmall number of letters, which compoſe our alphabet, permit us to caſt a certain number of moveable characters, which, by their arrangement and ſucceſſive combinations, are ſufficient to print the largeſt works; the types employed in printing the firſt ſheet may furniſh characters to print the ſecond. But this is not the caſe in China, where the characters are ſo prodigiouſly numerous. How would it be poſſible to caſt a continued ſeries of ſixty or eighty thouſand characters? The Chineſe find it more commodious to engrave upon pieces of wood the whole work which they intend to print. Their method of proceeding in this operation is as follows. They firſt employ

employ an excellent writer, who tranſcribes the work upon very thin and tranſparent paper. The engraver glues each of the leaves of the manuſcript upon a piece of plank, made of any hard wood, ſuch as that of the apple or pear tree, and properly prepared; he then traces over, with a graver, the ſtrokes of the writing, carves out the characters in relief, and cuts down the intermediate part of the wood. Each page of a book requires a ſeparate plank.

The beauty of the characters depends, therefore, on the hand of the copier; and the book is neatly or badly printed, according as a ſkilful or indifferent writer has been employed. The dexterity and preciſion of the engraver are ſo great, that he imitates every ſtroke; it is therefore, ſometimes difficult to diſtinguiſh a book which is printed from one ſimply written. It is evident, that this method prevents typographical errors, and frees the author from the diſguſting and irkſome employment of reading proofs.

One inconvenience attending this method of printing, is, the exceſſive multiplication of planks, and the difficulty of preſerving ſuch an incumbrance: one chamber is ſcarcely ſufficient

ficient to contain only thoſe which have been employed for the impreſſion of one work. But the bookſellers of China have a decided advantage over thoſe of Europe, ſince they are able, by this method of printing, to throw off copies according to their ſale, without running the riſk of ruining themſelves by ſelling only the half or fourth part of an edition. Beſides, after thirty or forty thouſand copies have been printed, the planks may eaſily be re-touched, or engraven anew to ſerve for the impreſſion of other works.

The Chineſe, however, are not unacquainted with the uſe of our moveable characters; they have a kind of their own, not caſt, but made of wood. It is with theſe characters they correct every three months *The State of China*, which is printed at *Pe-king*. Very ſmall works are alſo printed ſometimes in the ſame manner.

When adminiſtration are deſirous of expediting any urgent affairs, as, for example, when it is neceſſary to publiſh an edict which muſt be printed in one night, a much leſs tedious method is purſued. They cover a piece of wood with yellow wax, upon which the writer traces out the characters with a light

and nimble hand, and the graver cuts them out with equal rapidity.

The Chineſe do not uſe a preſs, as our printers in Europe; their wooden planks, and their paper, which is not dipped into alum-water, could not ſuſtain ſo much preſſure. They firſt place the plank level, and then fix it in that poſition. The printer, who muſt be provided with two bruſhes, takes that which is hardeſt, dips it into the ink, and rubs the plank in ſuch a manner, that it may be neither too much nor too little moiſtened. When a plank has been once prepared, four or five leaves may be thrown off ſucceſſively without daubing it over every time with freſh ink. After a leaf has been adjuſted upon the plank, the workman takes a ſecond bruſh, which muſt be ſoft, and of an oblong figure, and draws it gently over the paper, preſſing it down a little, that it may receive the ink; the degree of preſſure neceſſary is determined by the quantity of ink upon the plank. One man with his bruſh is able, in this manner, to throw off almoſt ten thouſand copies in a day.

Ink uſed for printing is made in a particular manner; it is liquid, and different from that which is formed into oblong ſticks, or

cakes. The leaves are printed upon one ſide only, becauſe thin and tranſparent paper, ſuch as the Chineſe, would not bear double impreſſion, without confounding the characters of the different pages. Each leaf of a book is, on that account, double; ſo that the fold ſtands uppermoſt, and the opening is towards the back, where it is ſtitched. Hence it happens that the Chineſe books are not cut upon the edges, but upon the back. They are generally bound in grey paſteboard, which is very neat: thoſe who wiſh to have them done in a richer and more elegant manner, get the paſteboard covered with thin ſattin, flowered taffety, and ſometimes with gold and ſilver brocade. The edges of theſe books are neither gilt nor coloured, like thoſe of ours.

CHAP. VI.

SILKS, GLASS, AND PORCELAIN OF CHINA.

SILK, with the art of manufacturing it, was tranſmitted to Italy by the Greeks, who borrowed it from the Perſians, and they, ac-

cording to the teſtimony of d'Herbelot, and of the moſt eſteemed oriental writers, received from China the firſt knowledge of that valuable inſect, which produces it. China appears, therefore, to have been the natural and original country of the ſilk work. The art of hatching and breeding ſilk worms, and of employing the down which they furniſh, in fabricating cloth, has been known in that empire, from the remoteſt antiquity: this care formed the occupation of the firſt empreſſes, who, ſurrounded by their women, ſpent their leiſure hours in weaving tiſſues, and ſilk veils, which were reſerved for ſacrifices, and days of grand ceremony.

The culture of the mulberry tree, and the manufacturing of ſilk, have been greatly extended in China: this production, indeed, appears to be almoſt inexhauſtible; beſides the immenſe quantity which is annually exported by the greater part of the Aſiatic and European nations, the internal conſumption alone is aſtoniſhing. The emperor, the princes, the mandarins, the literati, women, ſervants of both ſexes, and, in a word, all thoſe who poſſeſs a moderate income, wear no clothes but of taffety, ſattin, and other ſilk ſtuffs. None but

but the lower ſort of people uſe dreſſes of cotton cloth, which is dyed blue.

The moſt beautiful and valuable ſilk of the whole empire is that which comes from the province of *Tche-kiang*. The Chineſe determine its quality and goodneſs by its whiteneſs, its ſoftneſs to the touch, and by its fineneſs. Thoſe who purchaſe muſt take great care that it be not too moiſt; they muſt alſo not omit opening the bales, becauſe the Chineſe merchants, naturally diſpoſed to take every advantage, fill up the middle of them with coarſe ſilk of a quality greatly inferior to that which appears on the outſide. Sometimes alſo, to give it a finer luſtre, they waſh it over with a preparation of rice water, mixed with lime, which burns it, and renders it difficult to be manufactured when tranſported to Europe. This ſilk, when it is pure and unadulterated, may be wrought with much greater facility. A Chineſe workman will wind it for a whole hour together without breaking a ſingle thread.

The beautiful ſilk of *Tche-kiang* is wrought in the manufactories of *Nan-king*, by the beſt workmen of China; thence are brought all thoſe ſilk ſtuffs, deſtined for the uſe of the

emperor, and thoſe which he diſtributes in preſents to the nobility of his court. The open commerce carried on with Aſia and Europe draws alſo to the manufactories of Canton, a great number of excellent workmen. The Chineſe have manufactured there for ſome years paſt, ribbands, ſtockings, and buttons. A pair of ſilk ſtockings coſt only a *taël*, or little more than ſix ſhillings ſterling.

The principal ſilk ſtuffs manufactured by the Chineſe are plain and flowered gauzes, of which they make dreſſes for ſummer; damaſk of all colours, ſtriped and black ſattins, napped, flowered, ſtriped, clouded, and pinked taffeties; crapes, brocades, pluſh, different kinds of velvet, and a multitude of other ſtuffs, the names of which are unknown in Europe.

There are two kinds in particular which they uſe much more than any other. The firſt is the *touan-tsé*, a ſort of ſattin which is much ſtronger, but has leſs luſtre than that manufactured in Europe. It is ſometimes plain, ſometimes flowered, or ornamented with figures of trees and butterflies. The ſecond is a kind of taffety, of which they make drawers and linings. It is woven exceedingly cloſe, and yet it is ſo pliable that it may be rumpled

rumpled and rubbed between the hands, without contracting the leaſt creaſe; even when waſhed like cotton cloth, it loſes very little of its luſtre. We ſhall not here ſpeak of the ſtuff made at *Kien-tcheou*, which we have already mentioned in deſcribing the wild ſilk-worm *.

The Chineſe manufacture gold brocades, but in ſmall quantity, becauſe they are little uſed. They do not draw the gold through an iron, as is done in Europe, in order to twiſt it afterwards around the threads; they are contented with gilding long leaves of paper, which they cut into thin delicate bands, and with a ſingular dexterity wrap them round the ſilk. Theſe ſtuffs have a moſt brilliant appearance when they come from the hands of the workman, but their luſtre is of ſhort duration; the air and moiſture ſoon tarniſh them, and on this account they are unfit for making dreſſes; they are uſed only for furniture.

The Chineſe wheels, looms, reels, and all other machines neceſſary for preparing ſilk, and for the fabrication of cloth, are very ſim-

* See Vol. I page 578.

ple in their conſtruction, but it would be too tedious to deſcribe them.

Porcelain is another object of Chineſe induſtry, and a branch of commerce which employs a vaſt multitude of workmen. The word *porcelain* is of European derivation; none of the ſyllables which compoſe it can even be pronounced or written by the Chineſe, whoſe language comprehends no ſuch ſounds. It is probable that we are indebted to the Portugueſe for it; the word *porcellana*, however, in their language ſignifies properly a *cup* or *diſh*, and they themſelves diſtinguiſh all works of porcelain by the general name of *loça*. Porcelain is called in China *tsé-ki*.

The fineſt and beſt porcelain of China is made in a village called *King-te-tching*, in the province of *Kiang-ſi*. This celebrated village* is a league and a half in length, and we are aſſured that it contains a million of inhabitants. The workmen of *King-te-tching*, invited by the attracting allurements of the European trade, have eſtabliſhed manufactories alſo in the provinces of *Fo-kien* and *Canton*; but this porcelain is not eſteemed. The emperor *Kang-hi*

* See a deſcription of it, Vol. I. page 47.

was

was deſirous of having ſome made under his own inſpection at *Pe-king*. For this purpoſe he collected workmen, together with tools, and all materials neceſſary; furnaces were alſo erected, but the attempt miſcarried. The village of *King-te-tching* ſtill continues the moſt celebrated place in the empire for beautiful porcelain, which is tranſported to all parts of the world, and even to Japan.

We are unable to diſcover who firſt found out the art of making porcelain, nor is it known whether the Chineſe were indebted to chance for it, or to the repeated efforts of inventive genius; we cannot even determine its antiquity with preciſion; we know only from the annals of *Feou-leang*, a city in the diſtrict to which *King-te-tching* belongs, that, ſince the year 442 of our æra, the workmen of this village have always furniſhed the emperors with porcelain, and that one or two mandarins were ſent from court to inſpect their labour. It is, however, ſuppoſed that the invention of porcelain is much older than that epocha.

We are indebted to Father *d'Entrecolles* for a very accurate account of the manner in which porcelain is made. This miſſionary had a church at *King-te-ching*, and among his new

converts there were a great number of the workmen employed in the manufactories; by theſe he was made acquainted with the proceſs employed by the Chineſe, and with many particulars of which he could have gained no knowledge by himſelf; he beſides ſtudied, with particular care and attention, the principal works which treat concerning porcelain. We ſhall here abridge the details given by the above miſſionary, and confine ourſelves to a general ſketch of the operations employed by the Chineſe in manufacturing this valuable commodity.

In deſcribing the earths and minerals of China, we particularly mentioned the *pe-tun-tſe* and the *kao-lin*, a proper mixture of which produces that fine paſte uſed for making porcelain. To theſe two principal elements muſt be added, the oil or varniſh from which it derives its ſplendor and whiteneſs. This oil is of a whitiſh colour, and is extracted from the ſame kind of ſtone which produces the *pe-tun-tſe*, but the whiteſt is always choſen, and that which has the greeneſt ſpots. The oil is obtained from it by the ſame proceſs uſed in making the *pe-tun-tſe*; the ſtone is firſt waſhed, and pulverized; it is then thrown into water,

and

and after it has been purified, it throws up a kind of cream. To an hundred pounds of this cream, is added one pound of *che-kao*, a mineral ſomething like alum, which is put into the fire till it becomes red hot, and then pounded. This mineral is a kind of runnet, and gives a conſiſtence to the oil, which is however carefully preſerved in its ſtate of fluidity.

The oil thus prepared is never employed alone, another oil muſt be mixed with it, which is extracted from lime and fern aſhes, to an hundred pounds of which is alſo added a pound of *che-kao*. When theſe two oils are mixed, they muſt be equally thick, and, in order to aſcertain this, the workmen dip into each of them ſome cakes of the *pe-tun-tſe*, and by inſpecting their ſurfaces cloſely after they are drawn out, thence judge of the thickneſs of the liquors. With regard to the quantity neceſſary to be employed, it is uſual to mix ten meaſures of ſtone oil, with one meaſure of the oil made from lime and fern aſhes.

Having now given an account of the oil, or varniſh, with which porcelain is covered; and having already deſcribed the method of preparing the *pe-tun-tſe*, and the *kao-lin*, we ſhall

ſhall proceed to give the reader ſome idea of the manner in which it is faſhioned, or formed. All the operations that precede the baking are performed in the leaſt frequented parts of *Kin-te-ching*. In a vaſt ſpace, encloſed by walls, are erected large ſheds, in the different ſtories of which may be ſeen a prodigious quantity of earthen pots. This encloſure is inhabited by an immenſe number of artiſts, who have each an aſſigned taſk. A piece of porcelain, before it is carried thence to the furnace, paſſes through the hands of twenty workmen, and yet all this is done without the leaſt confuſion.

The firſt labour conſiſts in again purifying the *pe-tun-tſe*, and the *kao-lin*. The workmen then proceed to mix theſe two ſubſtances together. For fine porcelain they put an equal quantity of the *kao-lin* and the *pe-tun-tſe*; for the middling ſort they uſe four parts of the *kao-lin*, and ſix of the *pe-tun-tſe*. The leaſt quantity put of the former is one part to three of the *pe-tun-tſe*.

When this mixture is finiſhed, the maſs is thrown into a large pit, well paved and cemented in every part; it is then trod upon, and kneaded until it becomes hard. This labour

bour is ſo much the more fatiguing, as it muſt be continued without intermiſſion: were it interrupted, all the other labourers would remain unemployed. From this maſs, thus prepared, the workmen detach different pieces, which they ſpread out upon large ſlates, where they knead and roll them in every direction, carefully obſerving to leave no vacuum in them, and to keep them free from the mixture of any extraneous body. A hair, or a grain of ſand, would ſpoil the whole work. When this paſte has not been properly prepared, the porcelain cracks, and melts, or becomes warped.

All plain works are faſhioned with the wheel. When a cup has undergone this operation, the outſide of its bottom is quite round. The workman firſt gives it the requiſite height and diameter, and it comes from his hands almoſt the moment he has received it. He is under the neceſſity of uſing expedition, as he is paid not quite a farthing per board, and each board contains twenty-ſix pieces. This cup paſſes then to a ſecond workman, who forms its baſe. A little after, it is delivered to a third, who applies it to his mould, and gives it a proper form; when he takes it off the mould, he muſt turn it very ſoftly,

ſoftly, and be careful not to preſs it more on one ſide than on another; without this precaution it would become warped, or diſfigured. A fourth workman poliſhes it with a chiſſel, eſpecially around the edges, and diminiſhes its thickneſs, in order to give it a certain degree of tranſparency. At length, after having paſſed through all the hands neceſſary for giving it all its ornaments, it is received, when dry, by the laſt workman, who faſhions its bottom with a chiſſel. It is aſtoniſhing to ſee with what dexterity and expedition the workmen convey theſe vaſes from one to another. We are aſſured, that a piece of porcelain, before it is finiſhed, muſt paſs through the hands of ſeventy perſons.

Large works are executed in parts which are faſhioned ſeparately. When all the pieces are finiſhed, and almoſt dry, they are put together, and cemented with paſte, made of the ſame ſubſtance, and ſoftened with water. Some time after, the ſeams are poliſhed with a knife, both without and within; and when the veſſel is covered with varniſh, it intirely conceals them, ſo that the leaſt trace of them is not to be ſeen. It is in this manner that ſpouts, handles, rings, and other parts of the

ſame

ſame nature, are added. This is the caſe, particularly in thoſe pieces which are faſhioned upon moulds, or modelled with the hands, ſuch as emboſſed works, groteſque images, idols, figures of trees or animals, and buſts, which the Europeans order. All theſe are formed of four or five pieces joined together, which are afterwards brought to perfection with inſtruments proper for carving, poliſhing, and finiſhing the different traces which the mould has left imperfect. With regard to thoſe flowers and ornaments which are not in relief, they are either engraven or imprinted with a ſtamp. Ornaments in relief, prepared ſeparately, are alſo added to pieces of porcelain, almoſt in the ſame manner as lace is put upon a coat.

After a piece of porcelain has been properly faſhioned, it then paſſes into the hands of the painters. Theſe *hoa-pei*, or painters in porcelain, are equally indigent as the other workmen; they follow no certain plan in their art, nor are they acquainted with any of the rules of drawing; all their knowledge is the effect of practice, aſſiſted by a whimſical imagination. Some of them, however, ſhew no inconſiderable ſhare of taſte in painting

ing flowers, animals, and landſcapes, on porcelain, as well as upon the paper of fans, and the ſilk uſed for filling up the ſquares of lanterns. The labour of painting in the manufactories of which we have ſpoken, is divided among a great number of hands. The buſineſs of one is entirely confined to tracing out the firſt coloured circle, which ornaments the brims of the veſſel; another deſigns the flowers; and a third paints them; one delineates waters and mountains; and another, birds and other animals: human figures are generally the worſt executed.

The Chineſe have porcelain painted with colours of every kind; but the greater part of thoſe pieces which are tranſported to Europe, are done with a bright blue, upon a white ground. Porcelain entirely red is the moſt eſteemed, and coſts exceedingly dear, when it is without fault: of this porcelain there are two ſorts; one of which is done over uniformly with a red, reſembling an oil-colour, and is named *yeou-li-hong*; the other, *tchouihong*, appears as if beſprinkled with a number of very ſmall red ſpots. This laſt method of colouring is executed by the help of a pipe.—The workman takes the pipe, which is covered

vered at one end with thin gauze, and dips it into the colour; he then puts the pipe to his mouth, and blows the colour adhering to the gauze upon the piece of porcelain, which, by theſe means, is beſprinkled with ſmall red ſpots. This porcelain is ſo much the dearer, as it is very difficult to ſucceed in the operation of colouring it. There is leſs danger of its miſcarrying when a blue colour is uſed inſtead of a red. The ſame method is alſo followed in blowing varniſh, when certain circumſtances prevent its being applied in any other manner: for example, ſome pieces of porcelain were executed for the emperor, which were ſo brittle and delicate, that it was neceſſary to place them upon cotton; and, as it was impoſſible to dip them in varniſh, becauſe the workmen muſt have then touched them with their hands, they had recourſe to this expedient of blowing the varniſh upon them; by which means all the pieces were covered.

Black porcelain, called *ou-mien*, poſſeſſes alſo a particular beauty, which occaſions it to be in great requeſt among connoiſſeurs. This black is of a lead colour, much reſembling that of our burning mirrors. The gilding interſperſed in works of this kind adds greatly

to their ſplendour and beauty. Black porcelain is painted, when dry; and for this purpoſe, three ounces of azure are mixed with ſeven ounces of common ſtone-oil; but the proportion of theſe ingredients may be varied by experience, according as a fainter or deeper black is required. When the colour becomes dry, the porcelain is baked, the gold is then laid on, and it is afterwards re-baked, in a particular furnace appropriated for that purpoſe. The Chineſe have tried to paint ſome vaſes with their common ink, but this attempt did not ſucceed. When the porcelain was taken from the furnace, it was found to be quite white. As the particles of this ink have very little body, they were undoubtedly diſſipated by the action of the fire, or rather, they had not ſtrength ſufficient to penetrate the coat of varniſh.

The *tſou-you*, which is a kind of oil, procured from white flint, has the peculiar property of making thoſe pieces of porcelain, upon which it is laid, appear to be covered with an infinitude of veins, in every direction; at a diſtance one would take them for cracked vaſes, the fragments of which have not been diſplaced. The colour communicated by

by this oil is a white, ſomewhat inclining to that of aſhes. If it be laid upon porcelain, entirely of an azure blue, it will appear in the ſame manner to be variegated with beautiful veins. This kind of porcelain is called *tſoui-ki*.

The Chineſe make vaſes alſo ornamented with a kind of fret-work, perforated in ſuch a manner as to reſemble very fine lace. In the middle is placed a cup proper for holding any liquid, and this cup makes only one body with the former, which appears like lace wrapped round it. The Chineſe workmen had formerly the ſecret of making a ſtill more ſingular kind of porcelain: they painted upon the ſides of the veſſel fiſhes, inſects, and other animals, which could not be perceived until it was filled with water. This ſecret is, in a great meaſure, loſt; the following part of the proceſs is, however, preſerved: the porcelain, which the workman intends to paint in this manner, muſt be extremely thin and delicate. When it is dry, the colour is laid on pretty thick, not on the outſide, as is generally done, but on the inſide. The figures painted upon it, for the moſt part, are fiſhes, as being more analogous to the water with which the veſſel is filled. When the colour is thoroughly

dry, it is coated over with a kind of ſize, made from porcelain-earth; ſo that the azure is entirely incloſed between two laminæ of earth. When the ſize becomes dry, the workman pours ſome oil into the veſſel, and afterwards puts it upon a mould, and applies it to the lath. As this piece of porcelain has received its conſiſtence and body within, it is made as thin on the outſide as poſſible, without penetrating to the colour; its exterior ſurface is then dipped in oil, and, when dry, it is baked in a common furnace. The art of making theſe vaſes requires the moſt delicate care, and a dexterity which the Chineſe, perhaps, do not at preſent poſſeſs. They have, however, from time to time, made ſeveral attempts to revive the ſecret of this magic painting, but their ſucceſs has been very imperfect. This kind of porcelain is known by the name of *kia-tſing*, *preſſed azure*.

When the Chineſe intend to lay on gold, they pound it, and ſuffer it to diſſolve in the bottom of a porcelain veſſel, until they perceive a golden ſcum floating on the top. It is then left to dry; and when they have occaſion to uſe it, they dilute part of it with a ſufficient quantity of gum-water. Three parts of

ceruſe

ceruſe are mixed with thirty parts of gold, and it is laid on in the ſame manner as other colours.

After the porcelain has received its proper form, its colours, and all the intended ornaments, it is tranſported from the manufactory to the furnace, which is ſituated, ſometimes, at the other end of *King-te-tching*. The porter places upon each of his ſhoulders a long narrow board, containing pieces of porcelain, properly ranged. Under this load of brittle wares he traverſes, with ſurpriſing agility, the moſt crowded ſtreets of the village, without ever loſing his equilibrium, notwithſtanding the many motions he is obliged to make in order to avoid running againſt thoſe whom he meets. The labour of the furnace requires new care, no leſs complex than the former. In a kind of portico, which is erected before it, may be ſeen heaps of boxes and caſes, made of earth, for the purpoſe of incloſing the porcelain. Each piece, however inconſiderable it may be, has its caſe; and the Chineſe workman, by this procedure, imitates nature, which, in order to bring the fruits of the earth to proper maturity, clothes them in a covering, to defend them from the exceſſive heat of the ſun during the day, and from the ſeverity of the cold during the night.

In the bottom of theſe boxes is put a layer of fine ſand, which is covered over with powder of the *kao-lin*, to prevent the ſand from adhering too cloſely to the bottom of the veſſel. The piece of porcelain is then placed upon this bed of ſand, and preſſed gently down, in order that the ſand may take the form of the bottom of the veſſel, which does not touch the ſides of its caſe. The caſe has no cover; a ſecond, prepared in the ſame manner, and containing its veſſel, is fitted into the firſt, ſo that it intirely ſhuts it, without touching the porcelain which is below; and thus the furnace is filled with piles of caſes, which defend the pieces they contain from the too direct action of the fire.

With regard to ſmall pieces of porcelain, ſuch as tea-cups, they are incloſed in common caſes, about four inches in height. Each piece is placed upon a ſaucer of earth, about twice as thick as a crown-piece, and equal in breadth to its bottom. Theſe ſmall baſes are alſo ſprinkled over with the duſt of the *kio-lin*. When the caſes are large, the porcelain is not placed in the middle, becauſe it would be too far removed from the ſides, and conſequently from the action of the fire.

Theſe piles of caſes are put into the furnace, and

and placed upon a bed of coarſe ſand, half a foot in thickneſs; thoſe which occupy the middle ſpace are at leaſt ſeven feet high. The two boxes which are at the bottom of each pile remain empty, becauſe the fire acts too feebly upon them, and becauſe they are partly covered by the ſand. For the ſame reaſon, the caſe placed at the top of each pile is alſo ſuffered to be empty. The piles which contain the fineſt porcelain are placed in the middle part of the furnace; the coarſeſt are put at its farther extremity; and thoſe pieces which have the moſt body, and the ſtrongeſt colouring, are near its mouth.

Theſe different piles are placed very cloſely in the furnace; they ſupport each other mutually by pieces of earth, which bind them at the top, bottom, and middle, but in ſuch a manner, that a free paſſage is left for the flame to inſinuate itſelf every where around them.

Before each of theſe furnaces for baking porcelain, there is a long porch, which conveys air, and ſupplies, in certain reſpects, the place of a bellows. It ſerves for the ſame purpoſes as the arch of a glaſs-houſe. 'Theſe 'furnaces,' ſays Father d'Entrecolles, 'which 'were formerly only ſix feet in height, and

'the ſame in length, are conſtructed now
'upon a much larger plan; at preſent they
'are two fathoms in height, and almoſt four
'in breadth; and the ſides and roof are ſo
'thick, that one may lay the hand upon them
'without being incommoded by the heat. The
'dome, or roof, is ſhaped like a funnel, and
'has a large aperture at the top, through
'which clouds of flame and ſmoke inceſſantly
'iſſue. Beſides this principal aperture, there
'are five others ſmaller, which are covered
'with broken pots, but in ſuch a manner, that
'the workman can increaſe or diminiſh the
'heat, according as it may be found moſt con-
'venient; through theſe alſo he is enabled to
'diſcover when the porcelain is ſufficiently
'baked: having uncovered that hole which
'is neareſt the principal aperture, he takes a
'pair of pincers, and opens one of the caſes;
'if he obſerves a bright fire in the furnace, if
'all the caſes be red hot, and if the colours of
'the porcelain appear with full luſtre, he
'judges that it is in a proper ſtate; he then
'diſcontinues the fire, and intirely cloſes up
'the mouth of the furnace for ſome time. In
'the bottom of the furnace there is a deep
'hearth, about two feet in breadth, over which
a plank

'a plank is laid, in order that the workman 'may enter to arrange the porcelain. When 'the fire is kindled on this hearth, the mouth 'of the furnace is immediately clofed up, and 'an aperture is left, only fufficient for the ad-'miffion of faggots, about a foot in length, 'but very narrow. The furnace is firft heated 'for a day and night, after which two men 'keep continually throwing wood into it, and 'relieve each other by turns; an hundred and 'eighty loads are generally confumed for one 'baking. According to the account of a Chi-'nefe author, this quantity can fcarcely be 'fufficient, fince he affures us, that two hun-'dred and forty loads were formerly burnt, 'and twenty more, if the weather happened 'to be wet, although the furnaces were lefs 'by one half than they are at prefent. A flow 'fire was kept up in them for feven days and 'nights; the eighth day the fire was made 'very ftrong; and it is to be remarked, that 'the cafes of the finall porcelain had been baked 'feparately before they were put in the fur-'nace. We muft, therefore, confefs, that the 'ancient porcelain had a much better body 'than the modern. One thing alfo was ob-'ferved, which is now neglected: when the

'fire

'fire in the furnace was extinguiſhed, its 'mouth was not cloſed up till the end of ten 'days, for large porcelain, and till the end 'of five, for ſmall; at preſent a few days are 'ſuffered to elapſe before the furnace is opened, 'and the large pieces taken from it, for with-'out this precaution they would crack, or fall 'to pieces; but with regard to the ſmall, if 'the fire has been extinguiſhed towards even-'ing, they are taken out next morning. This 'is undoubtedly done with a deſign to ſave 'wood for a ſecond baking. As the porcelain 'is burning hot, the workman employs, for the 'purpoſe of taking it out, long ſcarfs, or pieces 'of cloth, which are ſuſpended from his neck.'

Several cauſes concur to render the beautiful porcelain of China exceedingly dear in Europe; beſides the great profit of thoſe who import it, and that gained from them by the Chineſe factors, it ſeldom happens that a baking ſucceeds completely. It ſometimes miſcarries intirely; and when the furnace is opened, the porcelain, together with the caſes, is found converted into a ſhapeleſs maſs, as hard as flint. Too ſtrong a fire, or damaged caſes, are ſufficient to ſpoil the whole proceſs. It is ſo much the more difficult to regulate the

the proper degree of heat, as the nature of the weather may change its action in an inſtant, as well as the quality of the matter upon which it acts, and that of the wood, which produces it. Beſides this, the pieces which are tranſported to Europe, are generally made after new models, and on that account much more difficult to be manufactured. A few faults are ſufficient to make them be rejected by the European merchant; if they are, they remain in the hands of the Chineſe workman, who cannot diſpoſe of them, becauſe they are not faſhioned according to the taſte of his nation; it is, therefore, neceſſary, that the porcelain exported by the Europeans ſhould pay for that which has been refuſed.

We muſt not, however, believe that the Chineſe workmen can imitate every propoſed model. Some meet with inſurmountable obſtacles; and yet pieces may be ſeen, taken from the furnaces, of ſuch extraordinary workmanſhip, that an European would judge it impoſſible to make them. F. d'Entrecolles particularly mentions a large porcelain lantern, all of one piece, which was ſo tranſparent, that a candle placed in it illuminated a whole chamber. This piece had been ordered by the

the heir apparent to the throne. This prince commanded alſo, at the ſame time, different muſical inſtruments to be made, and, among others, a kind of ſmall organ, called *tſeng*, compoſed of fourteen pipes, about a foot in length. This piece miſcarried; but the workmen ſucceeded better in forming flutes, flagellets, and another inſtrument, named *yun-lo*, conſiſting of ſeveral round plates, a little concave, which emit each a particular ſound. Numberleſs trials were made, before the thickneſs and degree of heat proper for obtaining all the tones neceſſary to produce an uniſon, could be diſcovered. The father of the emperor *Kang-hi* had ordered ſome jars to be made, three feet and a half in diameter, and two and a half in height; the bottom of each was to be half a foot, and the ſides four inches in thickneſs. Theſe works, were, probably, intended to ſerve as bathing-tubs, or to hold gold-fiſhes. The workmen laboured for three years ſucceſſively, and though they made two hundred jars, not one of them ſucceeded, or was fit to be preſented to the monarch. The ſame prince gave orders for tiles to be made three feet in length, two and a half in breadth, and half a foot in thickneſs, for the purpoſe of ornamenting

ornamenting the front of an open gallery in his palace. Ineffectual attempts were made to execute theſe plates, and the mandarins of *King-te-tching* preſented a petition to the emperor, requeſting him to give up his deſign.

The Chineſe have greateſt ſucceſs in executing images, groteſque figures, and different kinds of animals. They have the art of making ducks and tortoiſes which float upon the water. F. d'Entrecolles ſpeaks of a porcelain cat, which was a moſt excellent imitation of nature; a lamp was fixed in its head, the flame of which formed its two eyes, and the effect of this figure was ſuch, that the rats in the night time were afraid to approach it.

The Chineſe divide their porcelain into ſeveral claſſes, according to its different degrees of fineneſs and beauty. The whole of the firſt is reſerved for the emperor. None of theſe works ever come into the hands of the public, unleſs they have blemiſhes or imperfections which render them unworthy of being preſented to the ſovereign. Among the porcelain, however, which is ſent to the emperor, there is ſome of an inferior quality, but it is not appropriated for his own uſe; it compoſes part of thoſe preſents, which he is under the

the neceſſity of diſtributing, in compliance with the eſtabliſhed rules of Chineſe ceremony. It is much to be doubted, whether any of the largeſt and fineſt porcelain of China has ever been brought to Europe; the miſſionaries, at leaſt, aſſure us that none of that kind is ſold at *Canton*. The Chineſe ſet ſome value upon the Dreſden porcelain, and ſtill more upon that which comes from the manufactories of France.

The uſe of glaſs is very ancient in China; it is related, in the *Large Annals*, that, 'In the 'beginning of the third century, the king of *Ta-'tſin* ſent to the emperor *Tai-ſou* a magnificent 'preſent of glaſs of all colours, and that ſome 'years after, a glaſs-maker, who had the art of 'converting flint into chryſtal by means of fire, 'taught this ſecret to ſome others, by which thoſe 'who had come and thoſe who then came from 'the Weſt acquired much glory.' That part of the *Annals* in which this quotation is to be found, was written in the ſeventh century. However, the little attention which at times ſeems to have been paid to the art of manufacturing glaſs, and its being loſt and revived at different periods, give us reaſon to ſuſpect that the Chineſe have never ſet great value upon

this branch, and that they have conſidered glaſs rather as an object of luxury than utility. They greatly admire the workmanſhip of our European chryſtal, but they prefer their own porcelain, which ſtands hot liquors, and which is much more uſed, and leſs liable to be broken. Their writers even, when they have occaſion to ſpeak of falſe pearls, mirrors, celeſtial globes, pancs of glaſs, ſcreens, and of thoſe large vaſes which were made under the dynaſty of the *Han*, always mention the little eſtimation in which this ſubſtance was held. We muſt remark, that it is ſaid reſpecting theſe mirrors that *flint, and ſubſtances procured from the ſea, which had been reduced to aſhes, were uſed in the fabrication of them, and that a fire which could not melt gold, was not ſufficient to melt theſe mirrors.* The remembrance of a glaſs jar preſented to the emperor *Tai-tſou*, who mounted the throne in 627, is ſtill preſerved; this vaſe was of ſuch an enormous ſize, *that a mule might have entered it with as much eaſe as a gnat can enter a pitcher*, and it was neceſſary, in order to tranſport it to the palace, to ſuſpend it in a net, the corners of which were fixed to four carriages.

The emperors of the reigning dynaſty have entertained

entertained almoſt the ſame opinion as their predeceſſors reſpecting the little importance of glaſs manufactures. A glaſs-houſe is ſtill, however, kept up at *Pe-king*, at the emperor's expence, in which a certain number of vaſes and other works are made, which require ſo much the more labour and attention, as none of them are blown. But this manufactory, as well as many others, is conſidered only as an eſtabliſhment of pomp, and an appendage of the court, deſtined merely for the purpoſe of adding to imperial magnificence. This diſdainful indifference, ſhewn by the Chineſe for glaſs manufactures, clearly evinces how widely different their ideas are at preſent from thoſe of the Europeans.

CHAP. VII.

MEDICINE.

THE ſtudy of medicine among the Chineſe is as ancient as the foundation of their empire. Their phyſicians were never ſkilful anatomiſts, or profound philoſophers, yet, in certain reſpects, they have made a progreſs ſufficient to aſtoniſh the ableſt of ours in Europe.

Vital

Vital heat, and radical moiſture, ſay they, are the two natural principles of life; the blood and ſpirits are to be conſidered only as their vehicles. Theſe two principles are ſeated in all the principal parts of the body, in which they preſerve life and vigour. The ſeat of radical moiſture they ſuppoſe to be in the heart, lungs, liver and reins. They place vital heat in the inteſtines, the number of which they make amount to ſix; by means of the ſpirits and blood, the vital heat and radical moiſture are conveyed from theſe different ſeats to the other parts of the body. The Chineſe phyſicians ſuppoſe alſo, ſays F. du Halde, 'that the body, by means of the nerves, 'muſcles, veins, and arteries, is like a kind of 'lute, or muſical inſtrument, the different parts 'of which emit various ſounds, or rather have 'a kind of temperament proper for each, and 'ſuited to their figure, ſituation, and par-'ticular uſes, and that its different pulſes, 'which reſemble the different tones and 'notes of theſe inſtruments, enable one to 'judge infallibly of their ſituation and ſtate, 'in the ſame manner as a cord, more or leſs 'tenſe, touched in one place or in another, in 'a ſtronger or gentler manner, ſends forth dif-

'ferent ſounds, and diſcovers whether it be 'too much ſtretched, or too much relaxed.'

In a word, they ſuppoſe that between all the parts of the human body, there is a certain influence on the one hand, and a ſympathy on the other, and theſe form the baſis of their ſyſtem of phyſic. They pretend to judge of the ſtate of a patient, and to determine the nature of his diſeaſe, by the colour of the face and eyes, by inſpecting the tongue, noſtrils, and ears, and by the ſound of the voice; but it is chiefly upon a knowledge of the pulſe that they found their moſt infallible prognoſtics. Their theory reſpecting the pulſe is very extenſive, and varies according to circumſtances. One of the ancient phyſicians has left a complete treatiſe upon this ſubject, which ſtill ſerves as a guide. This work was compoſed about two hundred years before the Chriſtian æra; and it appears certain that the Chineſe were acquainted with the circulation of the blood long before any of the nations of Europe.

When a Chineſe phyſician is called to viſit a ſick perſon, he firſt places the patient's arm upon a pillow, after which, he applies his four fingers along the artery, ſometimes ſoftly, and ſometimes

ſometimes with force. He employs a conſiderable time in examining the beats of his pulſe, and in comparing their difference, for it is by a quicker or ſlower, a ſtronger or weaker pulſe, and its regular or irregular motion, that he diſcovers the ſource of the diſorder, and, without aſking any queſtions, informs the patient where he feels pain, what parts are attacked, and what are moſt expoſed to danger; he alſo tells him in what manner, and in what time, his diſorder will terminate.

From this preciſion, one would be apt to conclude that the Chineſe are much better acquainted with anatomy than is generally ſuppoſed in Europe. It is true, they never uſe diſſection, and that they do not even open the bodies of their dead; but if they neglect to ſtudy nature in dead ſubjects, which always leave much to be gueſſed, it appears that they have long ſtudied living nature with profound attention, and with advantage. Living nature may, perhaps, not be impenetrable to an obſervation of three thouſand years. The Egyptians did not permit the opening of dead bodies, and yet it was from their ſacred books that Hippocrates derived the greater part of his knowledge. The Chineſe phyſic

is almoſt all quackery. They have the greateſt confidence in their ſimples, which indeed have ſingular virtues; but it requires no little ſkill to know them thoroughly, and to be able to adminiſter them ſeaſonably.

It is alſo with ſimples and a few fruits, that the Chineſe phyſicians compoſe the greater part of their cordials. Theſe they conſider as neceſſary to effect a radical cure; beſides this, they preſcribe the ſtricteſt regimen in the higheſt ſtage of the diſeaſe, and forbid entirely the uſe of water to the patient, unleſs its bad qualities have been corrected by the action of fire.

Their herbal is very extenſive, and, according to their account, claſſed with the greateſt regularity and order. The principal work of this kind which the Chineſe have, and which is commonly called *the Chineſe Herbal*, is divided into fifty-two books. The emperor *Chin-nong* was the firſt who wrote concerning the number and virtues of medicinal plants; and this prince is conſidered by the Chineſe as the inventor of medicine among them. His work, in a great meaſure, is incorporated into the general herbal already mentioned.

Gin-ſeng is conſidered by the Chineſe phyſicians

ficians as a plant of the firſt claſs, and, by way of excellence and diſtinction, is called *the plant*. Beſides many other virtues aſcribed to it, they aſſure us that it preſerves the body in good condition, fixes the animal ſpirits, ſtops palpitations, baniſhes malignant vapours, preſerves the ſight, dilates the heart, invigorates the judgment, and comforts the ſtomach; that it prevents, or removes obſtructions, cures the dropſy, ſtrengthens the noble parts, and all the viſcera in general, and that it obviates weakneſs of the lungs, &c. and laſtly, that it prolongs life. But in almoſt all theſe caſes, the uſe of *Gin-ſeng* muſt be frequently repeated. It is prepared ſeventy-ſeven different ways, which form as many different preſcriptions.

This valuable root is become exceedingly ſcarce. It was formerly ſold for its weight of ſilver; at preſent it coſts almoſt its weight of gold.

Tea alſo is much uſed in the Chineſe medicine, and great and wonderful properties are aſcribed to it, eſpecially if it has been gathered upon any of the ſummits of the mountain *Mong-chan*. It is recommended to thoſe who uſe tea, to drink it only warm, in ſmall quantities, and never faſting. According to the

Chineſe phyſicians, the ſeeds of the tea are endued alſo with certain virtues; they cure coughs, and the aſthma, and diſſipate phlegm. When pounded, they are uſed by the ſcourers for cleaning clothes.

The Chineſe phyſicians uſe, with ſucceſs, the fleſh, gall, ſkin, bones, and ivory of the elephant in curing various diſtempers. The fleſh, fat, milk, hair, and even the dung of the camel have alſo their peculiar properties. The *ſea-horſe* muſt, indeed, have a very ſingular property, if, as the Chineſe aſſure us, it has that of procuring a woman, whoſe life is in danger, a ſafe and eaſy delivery, and of preſerving the fruits of her womb. This marine inſect, which is ſhaped like a horſe, is about ſix inches in length. 'It is ſufficient to put 'it into the hand of a woman in labour," ſays a Chineſe author: 'ſhe will be then de-'livered of her burden with the ſame facility 'as an ewe which has gone her full time.

Other remedies highly eſteemed by the Chineſe are as follow; *petrified crabs*, a ſalutary and powerful antidote againſt all kinds of poiſon; *muſk*, uſeful in a variety of diſeaſes; it counteracts bad air of whatever nature, expels wind, cures melancholy, and the bite of ſerpents,

pents, &c. With regard to rhubarb, they entertain almoſt the ſame opinion as our phyſicians in Europe, except that they never preſcribe it unprepared, or in powder. Another root, on which they ſet a high value, is that called *Tang-coue*. It increaſes the blood, aſſiſts circulation, and invigorates the whole frame. The *Ngo-kiao*, among many other virtues, has that of always mitigating, and ſometimes curing diſeaſes of the lungs. This fact has been confirmed by repeated experiments.

The Chineſe have numberleſs books upon medicine, and no nation at preſent can boaſt of any ſo ancient. The works publiſhed by different phyſicians, upon the ſame ſubjects, have been incorporated, and formed into ſeparate tracts; their preſcriptions, their ideas, and their opinions have been compared, and what would afford matter of ſurpriſe, even in Europe, is, that much order, preciſion, and perſpicuity, appear in all theſe collections. The reſult of the general principles laid down by the Chineſe, is, that every diſeaſe ſucceſſively acts upon the heart, the liver, the lungs, the ſtomach, the entrails, and the reins; that its paſſage from one of theſe parts to another produces a ſlight criſis, a general

revolution, a grand criſis, and that it is of the utmoſt conſequence to be able to determine when it is proper to attack the diſorder by direct remedies, to check its progreſs, or ſimply to change its courſe, in order to weaken it; and, laſtly, to be able to diſtinguiſh when it is neceſſary to accelerate or retard a criſis, or when it ought to be left entirely to nature.

But one of the moſt extraordinary operations which can be employed in the healing art is that named by the Chineſe phyſicians *Tcha-tchin*, or *pricking with the needle*. It conſiſts in making punctures with needles prepared for that purpoſe in the fine ramifications of the arteries, but without drawing blood, and burning upon them ſmall balls of the down of the mugwort, which have the ſame effect as a cautery. The efficacy of this mode of treatment has been fully atteſted by numberleſs cures which appear almoſt ſupernatural. The whole ſecret of this method is, to know where to make the punctures, how many may be neceſſary, and the manner of puſhing in and drawing out the needles. The patient is ordered at the ſame time to take ſome internal medicines.

When a perſon is afflicted with numbneſs, ſpaſms,

ſpaſms, pains in the limbs, &c. another ſingular, but a much more ancient, method of cure is adopted. The patient is placed in ſuch a poſture as may prevent a free circulation in ſuch or ſuch a part of the body, and he is obliged to confine his breath within his mouth, until his breathing becomes almoſt inſenſible. This ſimple treatment, joined to remedies no leſs ſimple, and to a proper regimen, is generally followed by a perfect cure.

The art of diſcovering whether a man has hanged himſelf, or been ſtrangled by others; and whether he has drowned himſelf, or been thrown into the water after his death, is a diſcovery which belongs to the Chineſe only. In certain criminal caſes, it tends greatly to eaſe the embarraſſment of their tribunals, and might in the like circumſtances often ſerve to clear up the doubts of ours.

Inoculation was practiſed in China a long time before it was known in Europe; this, however, does not prove that the Europeans are indebted to the Chineſe for it. The Chineſe, indeed, place leſs confidence in it than the Europeans, and for this reaſon, becauſe the former are convinced, by numberleſs inſtances, that it does not prevent a return of the ſmall-

ſmall-pox when it becomes epidemical. They are of opinion, alſo, that this diſeaſe has not exiſted always among them; and they fix the date of its origin at a period about three thouſand years back. The name given it in China is *tai-tou*, which means, *poiſon of the mother's breaſts*. They diſtinguiſh it into forty different kinds; but experience plainly demonſtrates that the ſmall-pox is not dangerous in the warm provinces of China; in the cold, it produces little eruption: it is in the temperate that it extends its ravages wideſt. The Chineſe phyſicians, therefore, regulate their mode of treating this diſtemper according to the climate, and to the age and habit of the patient.

We have already given a hint of the great ſagacity diſplayed by the Chineſe tribunals in diſcovering whether a perſon has died a natural death, or in conſequence of ſome violence, and even after the body has begun to corrupt. As the importance of this ſubject requires a fuller detail, we ſhall here give it, to terminate the chapter. The body is firſt taken from the earth, and waſhed in vinegar. After this, a large fire is kindled in a pit dug on purpoſe, ſix feet long, three wide, and the ſame in depth; and this fire is continually augmented,

mented, until the ſurrounding earth becomes as hot as an oven. The remaining fire is then taken from the pit; a large quantity of wine is poured into it, and it is covered with a hurdle, made of oſier-twigs, upon which the body is ſtretched out at full length. A cloth is thrown over both, in the form of an arch, in order that the ſteam of the wine may act upon it in every direction. At the end of two hours, this cloth is taken off, and if any blows have been given, they then appear upon the body, in whatever ſtate it may be.

The ſame experiment is even extended to bones, ſtripped of their fleſh. The Chineſe aſſure us, that, if the blows given have been ſo ſevere as to occaſion death, this trial makes the marks appear upon the bones, although none of them may be broken, or injured. We muſt here remark, that the wine, of which we have ſpoken, is nothing but a kind of beer, made from rice and honey. This obſervation we conſider to be of importance, ſhould any attempt ever be made in Europe, to prove the truth of this expedient, which deſerves ſo much to be verified.

CHAP.

CHAP. VIII.

MUSIC OF THE CHINESE.

IT is very ſingular, that the modern Chineſe entertain the ſame ideas reſpecting their ancient muſic, as thoſe which have been tranſmitted to us concerning that of the Greeks and Egyptians; and that they regret their ancient harmony, as we lament the loſs of that which has been ſo much extolled by antiquity, and of which ſo many wonderful things have been related. If Egypt had a Hermes, or Mercury Triſmegiſtus, who, by the ſoftneſs and charms of his voice, finiſhed the civilization of men; if Greece had an Amphion, who built cities by his harmony alone; and an Orpheus, who, by the ſound of his lyre, ſuſpended the courſe of rivers, and made the moſt rugged rocks follow him, China boaſts of no leſs miracles performed by her ancient muſicians. We are told of a *Lyng-lun*, a *Kouei*, and a *Pin-mou-kia*, who, by touching their *kin and their ché*, produced ſounds capable of ſoftening the hearts of men, and of taming the moſt ferocious animals.

More

More than eight centuries before the exiſtence of the ſon of Antiope, and of the famous ſinger of Thrace, the inimitable *Kouei* ſaid to the emperor *Chun*, 'When I touch the ſtones, 'which compoſe my *king*, and make them 'ſend forth a ſound, the animals range themſelves around me, and leap for joy.' The ancient muſic, according to the Chineſe writers of every age, 'could call down ſuperior ſpirits 'from the ethereal regions; raiſe up the manes 'of departed beings; inſpire men with a 'love of virtue, and lead them to the practice 'of their duty, &c.' 'Are we deſirous,' ſay the ſame authors, 'of knowing, whether a 'ſtate be well governed, and whether the 'morals of its inhabitants be virtuous or corrupt,—let us examine what kind of mu'ſic is eſteemed among them.' This rule was not neglected by *Confucius*, when he travelled through the different petty kingdoms into which China was divided in his time; ſome veſtiges of the ancient muſic even then remained; and his own experience had taught him how much influence harmony has over the paſſions and movements of the ſoul. It is, indeed, related, that when he arrived in the kingdom of *Tſi*, he was entertained with a piece

a piece of the muſic called *Chao*, that is to ſay, of that muſic which *Kouei* compoſed, by order of *Chun*. 'For more than three months,' ſay the authors of his life, 'it was impoſſible 'for him to think of any thing elſe; the moſt 'exquiſite food, prepared in the moſt delicate 'manner, could neither awaken his taſte, nor 'excite his appetite, &c.'

F. Amiot applied himſelf, with the utmoſt attention, to ſtudy the muſical ſyſtem of the ancient Chineſe. At firſt he tranſlated ſome of their authors which treat upon this ſcience; but after all his reſearches, and long labour, he could form only very faint notions reſpecting this primitive theory, until he received, from Europe, the *Abbé Rouſſier's Eſſay on the Muſic of the Ancients*. This excellent work afforded him new light, and gave him a diſtinct view of numberleſs objects which he had before found enveloped with obſcurity. The theory of the Abbe *Rouſſier* appeared to him ſo juſt, and agreeable to truth, that it was even applicable to that muſic which was the ſubject of his inveſtigation. The above miſſionary greatly laments, that this profound harmoniſt himſelf had not an opportunity of ſearching the Chineſe antiquities; and, by pointing

pointing out the diſcoveries which the abbé might have made, he gives us ſome idea of the ſyſtem of the ancient muſic, and ſhews how much anterior it is to that of all other nations.

'By collecting,' ſays *F. Amiot*, 'the ſcattered fragments of the moſt ancient archives 'at preſent exiſting, the Abbé *Rouſſier* would 'have diſcovered, that, before Pythagoras, that 'even before Mercury himſelf, the diviſion of 'the octave into twelve ſemitones, called the 'twelve *lu*, was known in China; that theſe 'twelve *lu*, diſtributed into two claſſes, were 'diſtinguiſhed into *perfect* and *imperfect*; that 'the neceſſity of this diſtinction was known; 'and, laſtly, that the formation of each of theſe 'twelve *lu*, and of all the muſical intervals 'depending upon them, were in the ſyſtem '*which the Chineſe had invented*, only the ſimple 'reſult of twelve terms, in geometrical progreſſion, increaſing in a triple ratio, from 'unity to the number 177,147 incluſively *.

'Proceeding in his reſearches, the Abbé '*Rouſſier* would doubtleſs have diſcovered the

* See Mémoire ſur la Muſique des Anciens, Art. 9, p. 57.

'true reaſons which have induced the Chineſe, 'from the remoteſt ages of antiquity, to men- 'tion, in their ſcale of muſic, only theſe five 'notes, *koung*, *chang*, *kio*, *tché*, *yu*; which cor- 'reſpond to our *ſa*, *ſol*, *la*, *ut*, *re*; while they 'had two others, the *pien-koung*, correſponding 'to our *mi*, and the *pien-tché*, or *fi*, to com- 'plete their gamut, and fill up *thoſe pretended* 'gaps, *which*, *in their ſyſtem*, appear, at firſt 'ſight, *to be always waiting for ſome new* 'tones*

'He would have been, perhaps, convinced, 'that the relation which the Egyptians pre- 'tended to ſubſiſt between muſical ſounds 'and the planets, between the ſame ſounds 'and the twelve ſigns of the zodiack, the 'twenty-four hours of the day, the ſeven days 'of the week, and other objects, was only a 'faint copy of what the Chineſe had eſtab- 'liſhed many ages before the Egyptians were 'acquainted with the diviſion of the zodiack 'into twelve ſigns; before they knew the 'names of *Sabaoth* and Saturn, and many 'others, which marked out the different ob- 'jects of this relation.

* See Mémoire ſur la Muſique des Anciens, p. 33 & 129.

'Struck

'Struck with the ſcrupulous nicety of the 'ancient Chineſe, in their experiments reſpect-'ing ſounds, and ſtill more with their ſingu-'lar attachment to wind-inſtruments, which 'were the only kind they uſed, the Abbé 'would have, undoubtedly, concluded, that 'they were the *inventors* of their own method. 'He would have, perhaps, concluded alſo, 'that the lyre of Pythagoras, his inverſion of 'the diatonic tetrachords, and the formation 'of his grand ſyſtem, were merely borrowed 'from the Chineſe of the early ages; whom 'we muſt, undoubtedly, allow to have been 'the inventors of the *kin* and the *ché*, which 'alone comprehend every poſſible ſyſtem of 'muſic. He would have perceived, that the 'Greeks, and Pythagoras himſelf, did nothing 'but apply that theory to ſtrings which the 'Chineſe had before formed, and applied to 'pipes.'

'By cloſely examining the different me-'thods employed by the ancient Chineſe to 'fix the generating *lu*, and the fundamental 'tone of this *lu*, the Abbé Rouſſier would 'have been alſo convinced that, to determine 'this point, this certain and infallible rule 'aſſigned by Nature itſelf, the Chineſe were

'not afraid of ſubmitting to the moſt laborious 'operations of geometry, and to the moſt te-'dious and diſguſting calculations in the 'ſcience of numbers, by means of which they 'have at length obtained, if not the true di-'menſions of each note, the true meaſure of 'thoſe intervals which form it, the laws of 'their reciprocal generation, and the different 'relations which muſt neceſſarily ſubſiſt be-'tween them; at leaſt ſuch approximations as 'are ſufficient, and which, in ſome degree, 'can ſcarcely be diſtinguiſhed from the truth. 'I entertain not the leaſt doubt, that the Abbé, 'then full of eſteem for the ancient Chineſe, 'would have readily transferred to them thoſe 'praiſes which he beſtows upon the wiſe 'Egyptians; and would not have heſitated to 'allow them the honour of that very exten-'ſive ſyſtem which he aſcribes to the latter, 'or *to any other people more ancient than the 'Greeks and the Chineſe.*'

The Abbé *Rouſſier*, in a note upon this text, ſays, that he not only agrees in opinion with *F. Amiot*, that '*the juſt dimenſions of each tone, 'their reciprocal generation*, and, in a word, 'all the true muſical proportions, ſuch as they 'were adopted by Pythagoras, are really a diſ-

'covery of the ancient Chineſe; but that the *ap-*
'*proximations*, of which this learned miſſionary
'here ſpeaks, are the work of the modern
'Chineſe; that is to ſay, the conſequence of
'thoſe errors under which they ſeem to have
'been, ever ſince three centuries before the
'Chriſtian æra.'

It muſt, undoubtedly, appear very extraordinary, that the muſical ſyſtem, ſo long attributed to the Egyptians and the Greeks, ſhould have been diſcovered in China; and that it is beyond a doubt that it had its origin there, at an epocha much anterior to the times of Hermes, Linus, or Orpheus. We ſhall not enter into that tedious detail which would be requiſite to explain this ſyſtem, our readers may find it in the diſſertation of *F. Amiot* *, publiſhed by the Abbé *Rouſſier*, and which this learned theoriſt enriched with his own obſervations.

We muſt now ſpeak of muſical inſtruments. The Chineſe have always diſtinguiſhed eight different ſounds; and they believe that nature, in order to produce them, formed eight

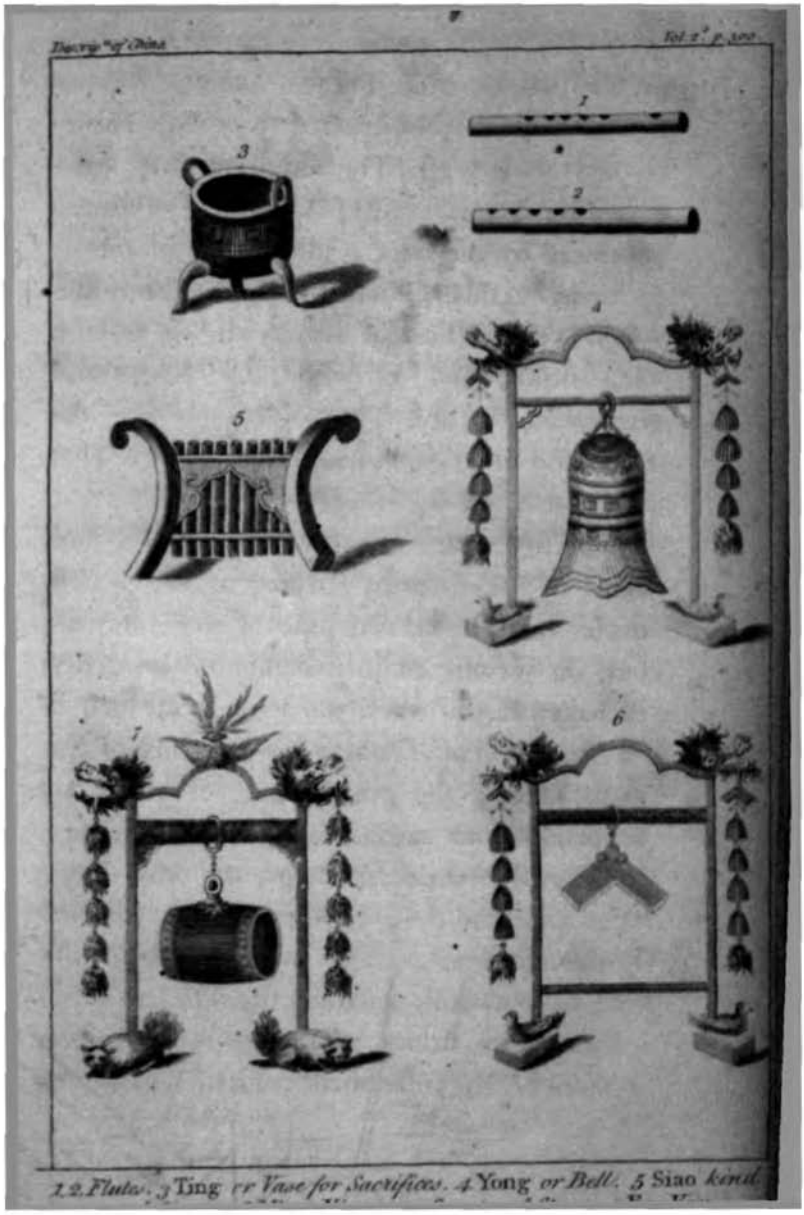
* This diſſertation forms the ſixth volume of a work entitled, *New Memoirs reſpecting China.*

kinds of ſonorous bodies. The order in which they diſtribute theſe ſounds, and the inſtruments they have conſtructed to produce them, are as follow: 1ſt, The ſound of ſkin, produced by drums. 2dly, The ſound of ſtone, produced by the *king*. 3dly, That of metal, by bells. 4thly, That of baked earth, by the *hiuen*. 5thly, That of ſilk, by the *kin* and the *ché*. 6thly, That of wood, by the *yu* and the *tchou*. 7thly, That of bamboo, by the *koan*, and different flutes. And, 8thly, That of a gourd, by the *cheng*.

The firſt drums were compoſed of a box, made of baked earth, covered at both extremities with the tanned hide of ſome animal; but, on account of the weight and brittleneſs of baked earth, wood was ſoon ſubſtituted in its ſtead. The Chineſe have drums of various kinds; the greater part of them are ſhaped like our barrels, and ſome are cylindric.

The Chineſe are, perhaps, the only nation who have had the ingenuity to apply ſtones to the purpoſe of making muſical inſtruments. We have already deſcribed the different kinds of ſonorous ſtones which are found in this empire *; the inſtrument conſtructed of them

* Vol. I. p. 404.



1.2. Flutes. 3 Ting or Vase for Sacrifices. 4 Yong or Bell. 5 Siao kind

is called *king*, and is diſtinguiſhed into *tſé-king*, and *pien-king*. The *tſé-king* conſiſts of only one ſonorous ſtone, which, conſequently, produces only one tone. The *pien-king* is an aſſortment of ſixteen ſtones, ſuſpended together, which form all the tones admitted into the muſical ſyſtem of the ancient Chineſe. Theſe ſtones are cut into the form of a carpenter's ſquare; to make their tone flatter, their thickneſs is diminiſhed; and to render it ſharper, ſomething is taken from their length.

The Chineſe have always made their bells of a mixture of tin and copper. Their ſhapes are various; thoſe of the ancients were not round, but flatted, and in the lower part reſembled a creſcent *. The Chineſe have formed an

* Some of the Chineſe bells are of an extraordinary ſize. *F. Magaillans* aſſures us, that there is one at *Peking*, uſed for announcing the hours or watches of the night, which, probably, is ſuperior to every thing of the kind in the world. Its ſound, which is prodigiouſly loud and ſtrong, has a moſt awful effect in the night-time, by its reverberating round the walls, and by the echo of the ſurrounding country. This enormous inſtrument is about thirteen feet and a half in diameter, forty-two in circumference, twelve and a half in height, and weighs upwards of 120,000 pounds, or above fifty tons. The great bell

an inſtrument of ſixteen bells, properly aſſorted, ſo as to correſpond with the ſonorous ſtones, of which the *king* are compoſed.

The

of *Erfort*, mentioned by *Kircher*, in his *Muſurgia Univerſalis*, weighs only 25,000 pounds.

There are ſeveral other bells of immenſe ſize at *Peking*, one of which deſerves greatly to be admired on account of the beautiful characters with which it is covered; they are as neat and perfect, as if traced out by the hand of the fineſt writer, or formed upon wax, by means of a ſtamp. *F. Rougemont* tells us, in his *Hiſtoria Tartaro-Sinica*, that *F. Adam Schal*, aſſiſted by *F. Verbieſt*, raiſed two of theſe bells to the top of a tower, one hundred and fifty Chineſe cubits in height (above 130 French feet), by two hundred workmen only, to the great aſtoniſhment of the Chineſe, who imagined that ſeveral thouſands would be neceſſary; and that, two years afterwards, he raiſed a third with ſtill greater facility, although he employed only one hundred and twenty young men. According to *F. le Comte*, the Chineſe, in all their cities, have bells for marking the hours and watches of the night. They generally divide the night into five watches, which begin at ſeven or eight in the evening. On the commencement of the firſt, they give one ſtroke, which is repeated a moment after, and thus they continue for two hours, till the beginning of the ſecond. They then give two ſtrokes, which are repeated at equal intervals, till the beginning of the third watch. And thus they proceed to the fourth and fifth, always encreaſing the number of ſtrokes. They uſe alſo, for the ſame purpoſe,

enormous

The inſtrument *hiuen*, which is made of baked earth, is highly reſpected by the Chineſe, on account of its antiquity. They diſtinguiſh it into two kinds, the great and the ſmall *hiuen*. 'The great *hiuen*,' ſays the Dictionary *Eulh-ya*, 'is like a gooſe's egg; and 'the ſmall *hiuen*, like that of a hen. It has ſix 'holes for the notes, and a ſeventh for the 'mouth.'

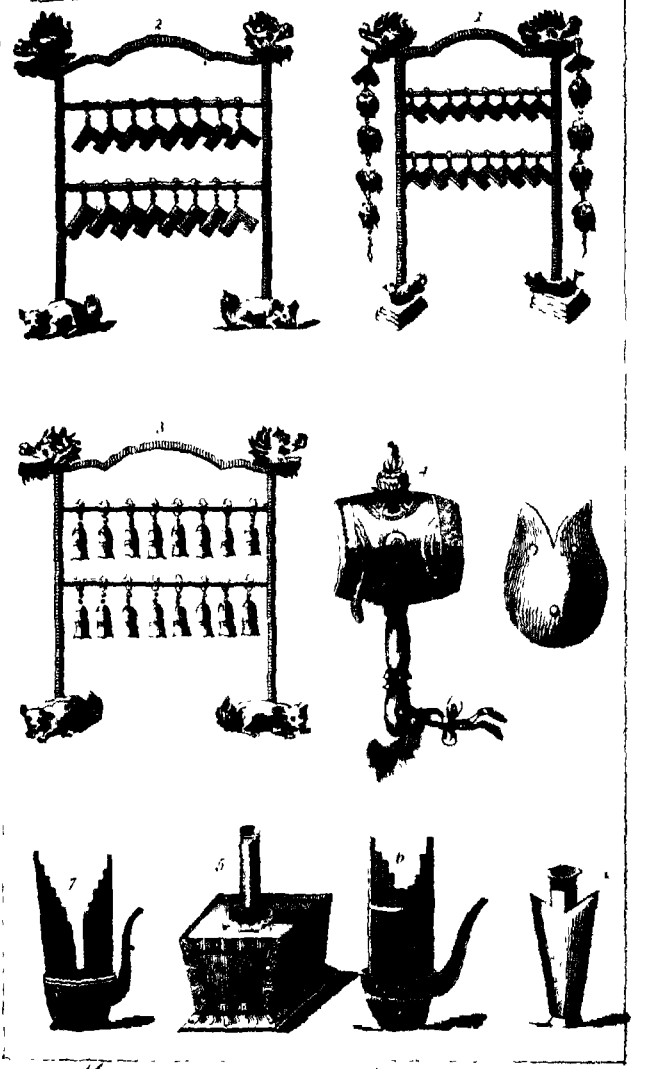
The *kin* and the *ché* emit the ſound of ſilk. Theſe inſtruments have been alſo known from the remoteſt antiquity. The *kin*, which has ſeven ſtrings, made of ſilk-thread, is diſtinguiſhed into three kinds, differing only in ſize: the great *kin*, the middle *kin*, and the ſmall *kin*. The body of this inſtrument is formed of the wood of the *toung-mou*, and varniſhed black; its whole length is about five feet five inches. The *ché*, of which there are five kinds, is furniſhed with twenty-five ſtrings, and its ordinary length is nine feet. *F. Amiot* aſſures us, that we have no inſtrument in Europe that deſerves to be preferred to it.

enormous drums, upon which they beat in the ſame manner. *F. Magallans* ſpeaks of one at *Pe-king*, which was above forty feet in circumference.

The inſtruments which emit the ſound of wood are the *tchou*, the *yu*, and the *tchouing-tou*; the firſt is ſhaped like a buſhel, and is beat on the inſide with a hammer; the ſecond, which repreſents a tyger ſquatting, is made to ſound by ſcraping its back gently with a rod; the third, is a collection of twelve pieces of board tied together, which are uſed for beating time, by holding them in the right hand, and knocking them gently againſt the palm of the left.

The bamboo furniſhes a numerous claſs of inſtruments, compoſed of pipes joined together, or ſeparate, and pierced with more or fewer holes. The principal of all theſe wind inſtruments is the *cheng*, which emits the ſound of a gourd. The neck of the gourd is cut off, and the lower part only is reſerved, to which a cover is fitted, having as many holes as are equal to the number of ſounds required. In each of theſe holes, a pipe is fixed, made of bamboo, and ſhorter or longer, according to the tone it ought to emit. The mouth of the inſtrument is formed of another pipe, ſhaped like the neck of a gooſe; it is fixed to the gourd on one ſide, and ſerves to convey the air to all the pipes it contains. The ancient

cheng



Musical Instruments of the ancient Chinese

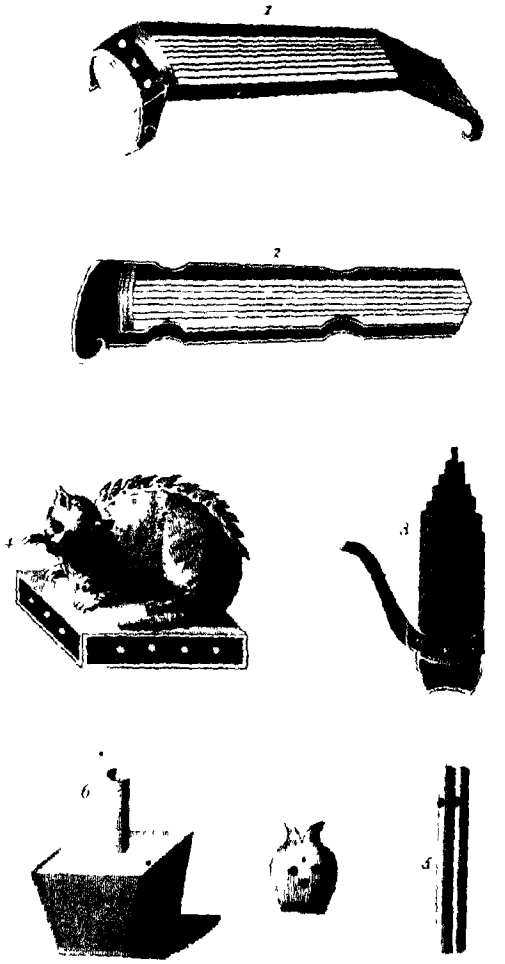
1 2 3 Pien King 4 Kou tao kind of Drum 5 Tcho 6,7 kind of portable Organs called Seng and Yu

cheng differed in the number of their pipes; thoſe uſed at preſent have only thirteen. This inſtrument appears to have ſome affinity with our organ.

The Chineſe are not acquainted with the uſe of our muſical notes; they have not that diverſity of ſigns which diſtinguiſh the different tones, and the gradual elevation, or depreſſion of the voice, nor any thing to point out the various modifications of ſound which produce harmony. They have only a few characters to mark the principal notes: all the airs which they have learned, they repeat merely by rote. The emperor *Kang-hi* was, therefore, greatly aſtoniſhed at the facility with which an European could catch, and remember an air the firſt time he heard it. In 1679, he ſent for Fathers *Grimaldi* and *Pereira* to the palace to play ſome tunes upon an organ and a harpſichord, of which they had ſome time before made him a preſent. He appeared much ſatisfied with the European muſic, and ſeemed to liſten to it with great pleaſure. He afterwards ordered his muſicians to play a Chineſe air; F. *Pereira* took his pocket book, and pricked down the whole air while the muſicians were playing it; when

when they had done, the miſſionary repeated the air without omitting a ſingle note, and with as much eaſe as if he had employed a long time in ſtudying it. The emperor was ſo ſtruck with aſtoniſhment, that he could ſcarcely believe what he had ſeen with his own eyes; he could not comprehend how a ſtranger could learn a piece of muſic ſo quickly, which had coſt ſo much time and labour to his muſicians, and how it was poſſible, by the help of a few characters, to make himſelf ſo far maſter of it, as not to be in any danger of forgetting it. He beſtowed the higheſt praiſes on the European muſic, and admired the means which it furniſhes to facilitate and leſſen the labour of the memory. Some remains of incredulity made him, however, with to have the experiment ſeveral times repeated. He himſelf ſung various airs, which the miſſionary pricked down in proper time, and repeated immediately with the utmoſt preciſion: *I muſt confeſs*, ſaid the emperor, *that the European muſic is incomparable, and that the like of this Father* (F. Pereira) *is not to be found in my whole kingdom.*

CHAP.



Musical Instruments.

1 The Se 2 the Kin 3 Sung or portable Organ 4 the Yu an Instrument of Metal 5 Kuon or double Flute 6 Teho.

CHAP. IX.

PAINTING, CIVIL AND NAVAL ARCHITECTURE.

THE Chineſe painters have been long ſince decried in Europe; but we are of opinion, that to appreciate their merits juſtly, it would be neceſſary to ſee ſome of their beſt works, and not to judge of them from the fans and ſcreens which are brought us from *Canton*. What would be the conſequence, were we to judge of the French ſchool from thoſe wretched pieces which were formerly expoſed upon the bridge of Notre-Dame, at Paris? The Chineſe pretend to have had their *Le Brun*, their *Le Sueur*, and their *Mignard*; even at preſent they have painters who are held in high eſtimation among them. Their works, however, are never carried from *Pe-king* to *Canton*, becauſe they would not find purchaſers among the European merchants. Theſe are fond only of naked figures; of licentious and indecent ſubjects: and ſome of the miſſionaries lamenting the depravity of their taſte, aſſure us, that by the temptation of money, they prevail

vail upon the daubers of *Canton* to execute pieces for them, the obſcenity of which may gratify the taſte, and tickle the fancy of an European voluptuary.

It ſeems, however, to be univerſally agreed, that the Chineſe have no notion of correctneſs or perſpective, and little knowledge of the beautiful proportions of the human body. But thoſe, even, who refuſe them the talent of painting figures well, cannot diſallow that they particularly excel in flowers and animals. They execute theſe ſubjects with much taſte, juſtneſs, and freedom, and they pride themſelves, above all, in an exactneſs of repreſentation, which might appear to us trifling and minute. An European painter relates, that having been employed in the palace to paint ſome flowers of the *lien-hoa* on the fore-ground of a large landſcape, a Chineſe painter, one of his friends, obſerved to him, that he had omitted ſome of the fibres and notches of the leaves: 'That undoubtedly is a trifle,' added he, 'and the omiſſion cannot be perceived at 'the proper point of view; but a connoiſſeur 'here never pardons ſuch a neglect; truth, 'according to us, is the chief excellence of a 'painting.' The elementary books of the Chineſe

Chineſe, which explain the rules of this art, are particularly diffuſe on that part which concerns plants and flowers; they enter into a minute detail reſpecting all their parts, of which they lay down the meaſures and proportions; they treat ſeparately of the ſtalk, branches, leaves, buds and flowers, pointing out all the forms and tints which they aſſume in the different ſeaſons. They will remark, for example, that the ſhades of colour are not the ſame in two leaves, on two ſtems having the ſame flowers, when the one is full blown, and the other only beginning to break through the calyx; in ſhort, no perſon is aſtoniſhed in China, to hear a painter aſk his pupil how many ſcales there are between the head of a carp and its tail.

Painting muſt make little progreſs in China, becauſe it is not encouraged by government; it is reckoned among the number of thoſe frivolous arts, which contribute nothing towards the proſperity of the ſtate. The emperor's cabinets and galleries are filled with European paintings; he employed for a long time the pencils of *Caſtiglione* and *Attiret*, both eminent artiſts, whom he highly eſteemed, and whoſe work he often inſpected; but on account

count of that notion entertained of the political inutility of painting, he rejected an offer made by them of eſtabliſhing a ſchool for painting, and of inſtructing pupils in that art. The prince was afraid, leſt, by his approbation, he ſhould awaken the ancient taſte of the Chineſe for painting, an immoderate taſte, which, under the preceding dynaſties, had known no bounds.

Painting in freſco was known in China long before the Chriſtian æra. It was much in vogue under the *Han*, who ornamented the walls of their principal temples with it. This kind of painting made freſh progreſs, and gained more admirers in the fifth and ſixth centuries. It is related of the painter *Kao-hiao*, that the hawks which he had painted upon the outer wall of one of the imperial halls, had ſuch a reſemblance to nature, that the little birds never ventured to approach them, and were often ſtruck with ſo much terror, that they ſcreamed out, and fled with precipitation. Beſides the horſe of *Yang-iſé*, which many took for a real animal, we are told alſo of the door of *Fan-hien*, which was ſo perfect an imitation, that thoſe who entered the temple where it was painted upon the wall, attempted

tempted to go out by it, unleſs they obſerved it very cloſely, or were prevented by thoſe who had before ſeen it. The preſent emperor has in his park an European village, painted in freſco, which produces the moſt agreeable deception. The remaining part of the wall repreſents a landſcape, and little hills, which are ſo happily blended with the diſtant mountains behind, that it is almoſt impoſſible to conceive any compoſition more ingeniouſly imagined, or better executed. This beautiful work is the production of Chineſe painters, and was copied from deſigns ſketched out for them.

Engraving in three, four, and five colours, is very ancient among the Chineſe, who diſcovered that method long before it was known in Europe.

The chiſſel of the Chineſe ſculptors is ſeldom employed, becauſe, if we except the idols of their temples, the luxury of ſtatues is not known in this empire; that kind of preſcription which derives authority from its antiquity, is ſtill kept in force by government. There is not a ſingle ſtatue to be ſeen in the ſquares or public edifices of *Pe-king*; the ſame remark may be made reſpecting the emperor's palace. The only real ſtatues to be found in China, are

are thoſe which, for the ſake of ceremonious diſtinction, are uſed to ornament the avenues leading to the tombs of princes, and great men of a certain rank; we muſt alſo add thoſe which are placed near the emperor's coffin, and that of his ſons and daughters in the interior part of the vault, where their remains are depoſited; they are, however, hid from the public, and this funeral cuſtom, unknown to former dynaſties, muſt be conſidered as peculiar to the preſent reigning family.

The Chineſe architecture is not the mere effect of cuſtom without any fixed ſyſtem; it has its principles, rules, and proportions. When a pillar is two feet in diameter at the baſe, it muſt be fourteen in height, and by one or other of theſe meaſures that of every part of the building may be determined. This architecture, though it has no relation whatever with that of Europe; though it has borrowed nothing from the architecture of the Greeks, has a certain beauty peculiar to itſelf. The manſions of the emperor are real palaces, and by the immenſity, ſymmetry, height, regularity, and magnificence of the numberleſs buildings which compoſe them, they announce, in a ſtriking manner, the majeſty and greatneſs of the maſter

maſter who inhabits them. The *Louvre* would occupy but a very ſmall ſpace in one of the numerous courts of the imperial palace at *Pe-king*. All the miſſionaries who had acceſs to the interior part of this vaſt and ſuperb habitation, agree, that if each of its parts, taken ſeparately, does not afford ſo much delight to the eye as ſome pieces of the grand architecture of Europe, the whole, however, preſented a ſight which exceeded every thing they had before ſeen.

Almoſt all the houſes and buildings of China are conſtructed of wood. This is not owing to a ſcarcity of ſtone or marble, for the greater part of the provinces are ſufficiently abundant in both, and ſeveral cities are paved with marble of all colours; neither is it to be attributed to the difficulty of tranſporting them: all the emperor's gardens are interſperſed with enormous artifical rocks; the foundations of all his palaces conſiſt of immenſe blocks both of marble and alabaſter; and the ſteps of all the ſtairs, however high or broad they may be, are of one ſingle piece. Beſides the dread of earthquakes, there are other reaſons which prevent the Chineſe from building with ſtone or marble; the heat and dampneſs of

the ſouthern provinces, and the ſevere cold in thoſe of the north, would render ſuch houſes unwholeſome, and almoſt uninhabitable. Even at *Pe-king*, where rains are of ſhort duration, it is found neceſſary to cover the ſmall marble ſtair-caſes of the imperial palace with pieces of felt: the humidity of the air moiſtens and ſoaks into every thing. During winter, the cold there is ſo exceedingly ſharp and ſevere, that no window fronting the North can be opened, and water continues conſtantly frozen to the depth of a foot and a half for more than three months.

The ſame reaſons prevent alſo a variety of ſtories; neither a ſecond nor third ſtory would be habitable during the great heats of ſummer, or the rigorous cold of winter. Though *Pe-king* is ſituated more to the North than the reſt of the empire, the heat there, during the dog-days, is ſo intolerably ſcorching, that the police obliges tradeſmen and ſhopkeepers to ſleep in the open air in the piazzas of their houſes, leſt they ſhould be ſtifled by remaining in the interior apartments. The habitations of the great, and of rich people, conſiſt generally of five large courts, encloſed on every ſide with buildings; upper ſtories would

would therefore contain only ſuperfluous apartments: houſes of different ſtories could not afford any additional convenience to people of the lower claſſes; a ſpacious and retired court would even be neceſſary in theſe for the women, otherwiſe their cloiſters would become the moſt unwholeſome and diſmal of priſons. Beſides, a ſmall family could not alone occupy a houſe conſiſting of ſeveral ſtories; and a Chineſe would never ſubmit to live under the ſame roof with another.

This mode of building with different ſtories was, however, followed for ſeveral centuries, when the imperial court reſided in the ſouthern provinces. The greater part of thoſe ſmall palaces, which the emperors erected in their gardens, were in this ſtyle; and their taſte for this manner of building was carried to ſuch a length, that immenſe edifices were erected, which, as we are told, were from an hundred and fifty to two hundred feet in height; and the pavilions or towers, at their extremities, roſe ſometimes above three hundred. But as it is difficult to ſtruggle long againſt the effects of climate, the emperors became diſguſted with this aerial architecture, even before they quitted the ſouthern provinces. However, either to

preſerve the remembrance of it, or for the ſake of variety, there are ſome buildings ſeveral ſtories high, ſtill to be ſeen in the park of *Yuen-ming-yuen*, in that of *Ge-ho-eulh*, and even in the extenſive gardens of the imperial palace at *Pe-king*; there are a few alſo in the provinces of *Kiang-nan*, and *Tche-kiang*.

The numberleſs rivers and canals by which China is watered, have rendered it neceſſary to conſtruct a multiplicity of bridges of various ſhapes and forms; the arches of ſome are exceedingly loſty and acute, with eaſy ſtairs on each ſide, the ſteps of which are not quite three inches in thickneſs, for the greater facility of aſcending and deſcending; others have no arches, but are compoſed of large ſtones, placed tranſverſely upon piles, after the manner of planks. Theſe ſtones ſometimes are eighteen feet in length: ſome of theſe bridges are conſtructed of ſtone, marble, or brick, others of wood, and ſome are formed of a certain number of barks, joined together by ſtrong iron chains. The invention of the latter is very ancient; they are known by the name of *Scou-kiao*, *floating bridges*; and ſeveral of them may be ſeen upon the large rivers *Kiang* and *Hoang-ho*.

The

The moſt remarkable among the beautiful bridges of *China*, is one three leagues diſtant from *Pe-king*, which is two hundred paces in length, and broad in proportion. Moſt ſtrangers who view it, appear ſhocked on firſt ſight at its height, and the apparent inutility of the greater part of its arches, becauſe it is conſtructed upon a very ſmall river. But when this river becomes ſwelled by the ſummer rains, all theſe arches are ſcarcely ſufficient to afford a paſſage to its waters.

The ancient Chineſe books ſpeak of ſeveral ingenious bridges, the deſtination of which was truly uſeful; ſome were ſo contrived, that they could be erected in one day, to ſupply the place of other bridges, which might happen to be ſuddenly broken down; to remedy loſſes occaſioned by inundations; to facilitate the communication of an army, and to open or ſhorten a paſſage for the purpoſe of procuring proviſions. The Chineſe at that time had bridges which derived their name from their figure, *reſembling the rainbow*; they had alſo *draw-bridges*, *bridges to move by pullies*, *compaſs-bridges*, *bridges with double ſweeps*, *grooved bridges*, *bridges compoſed* of *anchored hurdles* of *beams covered with ſtraw*, of *boats* re-

reverſed, of *ropes*, &c. all theſe bridges, the names of which are to be found in ancient authors, are not known at preſent. Can we believe that a taſte for building bridges was formerly a luxurious folly, for which ſome of the emperors have been ſeverely reproached? We are told of one which was conſtructed of iron and braſs in the eighth century. An emperor of the dynaſty of the *Soui*, cauſed forty to be built in the city of *Sou-tcheou* alone, and all different in their architecture. Bridges of whim and fancy, as various in their ſhape as ornaments, became numerous to exceſs, in parks and pleaſure gardens belonging to the emperors of the dynaſties of the *Leang*, the *Soui*, and the *Tang*. Theſe extravagant works, of which we ſee imitations at preſent in the Engliſh gardens, gave occaſion to ſome repreſentations from a cenſor of the empire, who had the boldneſs to addreſs *Yang-ti*, the *Sardanapalus* of China, in the following words: 'The more the uſeleſs bridges of your old 'and new gardens increaſe and are orna-'mented, the ſcarcer and worſe do proviſions 'become in the provinces. The numerous 'ſwarms of artiſts, who flock to the capital 'from every extremity of the empire, will not furniſh

'furniſh ſoldiers to repel the Tartars, who 'now threaten to invade us; and after you 'have built a greater number of bridges than 'any of your predeceſſors, it is much to be 'feared that you will not find one to enable 'you to eſcape from the conquerors. On 'this account, your humble ſubject is con-'founed with grief, and he lays his juſt 'fears before your majeſty, only, becauſe in-'toxicated with the falſehoods of your flatter-'ers, you behold nothing but the flowers of 'the poiſoned cup which they preſent you. 'Think, O prince! that an officer bent with 'years, who tells you the truth at the hazard 'of loſing his head, muſt fear more for the 'life of your majeſty than for his own.'

The naval architecture of the Chineſe appears to have made no progreſs for ſeveral centuries; neither their frequent intercourſe with thoſe Europeans who have viſited their coaſts, nor the ſight of their veſſels, has made them turn their thoughts to change or improve their own. The veſſels which they name *Tchouen*, are called by the Portugueſe *Soma*, or *Sommes*. The largeſt of them are not above 250, or 300 tons burthen, and their length never exceeds eighty or ninety feet; they are, properly

ſpeaking, only flat boats with two maſts. The prow, which is broad and without a beak-head, terminates at the upper extremity in two wings or horns of a very whimſical figure; the poop is open in the middle to make room for the rudder, where it is incloſed in a kind of caſe, which ſhelters it from the violence of the waves. This rudder is about five or ſix feet broad, and may be eaſily raiſed or lowered, by means of a rope faſtened to the poop from which it is ſuſpended.

The Chineſe veſſels have neither mizen, bow-ſprit, nor top-maſts. They have only a main and a fore-maſt, to which is ſometimes added a ſmall top-gallant-maſt; this, however, can afford only a feeble aſſiſtance. The main-maſt is placed almoſt in the ſame part of the deck as ours; but the fore-maſt ſtands much farther forward. The latter is to the former in the proportion of two to three, and the main-maſt is generally two-thirds of the length of the veſſel. The Chineſe ſupply the place of ſails with mats, made of bamboo; they are ſtrengthened by whole bamboos, equal in length to the breadth of the ſail, and extended acroſs it, at the diſtance of a foot, one from another. Two pieces of wood are fixed to the

the top and bottom of the ſail; the upper ſerves as a ſail-yard, and the lower, which is about five or ſix inches in thickneſs, keeps the ſail ſtretched, when it is neceſſary to hoiſt or lower it. This kind of ſail may be folded and unfolded like the leaves of a ſcreen. The Chineſe veſſels are far from being ſwift ſailers. They keep their wind, however, much better than ours, on account of the ſtiffneſs of their ſails, which do not yield to the breeze; but they ſoon loſe this advantage by the great lee-way they make, owing to their bad conſtruction.

The Chineſe do not uſe pitch for calking the bottoms of their veſſels. They employ a particular kind of gum, mixed with lime; and this compoſition is ſo excellent, that one or two wells in the hold are ſufficient to keep the veſſel perfectly dry. They draw up the water with buckets, for they have not yet adopted the uſe of our pumps. Their anchors are made of a hard and heavy wood, which they call *Tié-ly-mou*, or *iron-wood*. They pretend, that theſe anchors are far ſuperior to thoſe of iron, becauſe the latter are apt to bend, which never happens to anchors made of *Tié-ly-mou*.

The

The Chineſe are well acquainted with the art of manœuvring a veſſel, and they make excellent coaſting pilots, but they are bad ſailors in an open ſea. It is the ſteerſmen alone who conduct the veſſel; they bring the ſhip's head to that point of the compaſs in which they think they ought to purſue their courſe, and without troubling themſelves about the rolling or motion of the ſhip, they run on, as we may ſay, at hazard. The Chineſe pretend to have been the firſt inventors of the mariner's compaſs; but they ſeem to have little deſire for improving this intereſting diſcovery.

The Chineſe have never been expoſed to the neceſſity of fighting naval battles, except on the river *Kiang*, around and near their own coaſts, or in the neighbourhood of the iſles of Japan. The conſtruction of their veſſels, indeed, evidently ſhews, that they are not intended for making long voyages, which they could not endure. Of veſſels deſtined for warlike operations, there are ſeveral diſtinct kinds. Thoſe belonging to the port of Canton are much larger than thoſe employed on the coaſts of *Fo-kien*: the latter are built only of fir, or common deal, whereas the

the veſſels of *Canton* are intirely conſtructed of *iron-wood*. In naval battles they are found to be much ſtronger, and more uſeful; but they are heavy, and far inferior to the others in point of ſailing. Theſe veſſels laſt long, and worms never pierce them. Some of them are armed with cannon.

On the coaſts of *Fo-kien*, the Chineſe uſe a kind of ſwift-ſailing veſſel, which is employed in purſuing pirates, and for carrying diſpatches. Its ſides are ſtrengthened by bands of bamboo, nailed over the planks, in order that they may better reſiſt the violence of the waves. Theſe veſſels draw from ſix to ſeven feet of water, and no weather prevents them from putting to ſea.

A veſſel to open the waves, draws only three or four feet of water; it has a ſharp prow, and eaſily overcomes the reſiſtance of the waves. It is furniſhed with a helm, a ſail, and four oars; and, as they ſay, *fears neither the wind nor the billows*. It can contain from thirty to fifty ſoldiers.

A veſſel to run among ſand-banks, is thus named, becauſe it can paſs in places where the water is extremely ſhallow. It is conſtructed with a flat bottom, and is uſed for gliding

gliding along the coaſts of the northern ſea, where there is little depth of water. Veſſels of this kind are never employed on the ſouthern coaſts.

A hawk's-bill veſſel: Of all the Chineſe veſſels this is the ſwifteſt and lighteſt for ſailing. As its prow and poop are conſtructed in the ſame manner, it can advance or retreat with equal facility, without putting about. Its deck is defended, on each ſide, by a kind of parapet made of bamboo, which ſhelters the ſoldiers and rowers from the weapons of the enemy.

We ſhall not extend this account of the Chineſe ſhipping any farther; it may be eaſily perceived, that a whole fleet of ſuch armed barks would not be able to ſtand an attack from only a few of our European ſhips of war.

THE END.

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